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American Art News

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A NOTED STATUE SOLD.

Mr. Henry E. Huntington has bought from Jacques Seligmann for $62,000 the bronze group by Joan di Bologna (1524-1608) reproduced on page 6. The bronze is about twenty-six inches high and represents "Hercules Lifting Up Antheus." Mr. Huntington acquired part of the collection of the late J. Pierpont Morgan, about twenty specimens, all by Joan di Bologna, or of the same epoch.

The bronze was acquired by Mr. Seligmann from Mr. Leopold Hirsch, of London.

The sculptor was born in Flanders, but passed all of his life in Italy, studied under M. Angelo in Rome, and going to Florence in 1558, became attached as a sculptor to the court of the Medecis. He executed "Samson Vanquishing the Philistines," a group sent as a present by Ferdinand di Medicis to the Duke of Leona, in Spain; a "Mercury," which the duke sent to the Emperor of Germany; a colossal statue of "Florence Victorious," made for the Palazzo Vecchio; the colossal statue of Cosmos the First, erected under the portico of the Uffizi, and the representations of the Nile, the Ganges, the Euphrates and of Neptune.

The present group is one of the most important of the notable work of di Bologna, and beautiful in quality and patina. Antheus, the son of Neptune and the Earth, was suffocated in the arms of Hercules, who throwing the giant repeatedly to the earth, only to find that he regained strength with each fall was finally reminded by a little bird that the Earth was the mother of Antheus. The sculptured group shows the hero lifting his enemy high in the air.

FAIENCE HIPPO FOR MUSEUM.

A rare Hippopotamus of Egyptian blue faience, has just been purchased by Mr. Albert M. Lythgoe, Curator of the Department of Egyptian Art at the Metropolitan Museum, from the Kelekian Galleries, 709 Fifth Avenue.

This antique hippo, which is about ten inches in length, and from five to six inches high, dates back 3,500 years, and is said to be the most importanut specimen of the kind in existence. It is beautifully modeled, and an unusual piece of early art.

The Hippopotamus will be installed in the Egyptian Department of the Museum, and is considered a valuable accession.

FARRAGUT MEMORIAL WINDOW.

A design for the Farragut Memorial Window at the Naval Academy, Annapolis, Md., has been approved by the Fine Arts Commission, headed by Mr. William H. Taft.

The window to be constructed by the Gorham Company of New York, will be placed on the northwest side of the chapel during the summer or early autumn.

UNVEILS ABBEY MEMORIAL.

In St. Paul's Cathedral, London, a memorial tablet to the late Edwin A. Abbey, the American artist, was unveiled Tuesday last by Princess Louise, Duchess of Argyll.

Ambassador Page sketched the career of the artist from the days of his training in Philadelphia to the accomplishment of his best achievements in England.

METROPOLITAN MUSEUM.

Recent accessions at the Metropolitan Museum include five watercolors, two of which are by Paul Dougherty, "Sun and Shadows" and "Road to Cayez, Porto Rico." "A Street in Portsmouth" and "The Brush House," by Childe Hassam, and a fine bird picture by Gerald Thayer, son of Abbot Thayer. There are also two rare Egyptian bas-reliefs from the Delta, which the Museum obtained by purchase in Cairo. A rare Persian bowl is the gift of M. Davoud Benzaria, and some Sevres plates (French) of the 18th century were donated by Mrs. Russell Sage. Two beautiful jade seals were given by Charles M. Schott, Jr. A portrait of Alexander Rea is the bequest of Emile C. Bondy, and there are thirty etchings, the gift of Paul M. Sachs, and textitles by purchase and donations on view.

In the recent accession room there is a remarkable collection of velvets from Asia Minor purchased recently by the Museum. A collection of rare prints gathered by the late Harris B. Dick will shortly be placed on view. They include fine examples of Whistler, Hayden, D. Y. Cameron, Anders Zorn, Joseph Pennell and others.

The Chase memorial exhibition which closes tomorrow proved a great success.

A STUART WASHINGTON SOLD.

The Gilbert-Stuart Washington portrait of the Atheneum type purchased by the artist, Mr. Charles Harris of this city, at the sale of the Coles pictures, at the Anderson Galleries March 9th last is painted upon a panel measuring 27 x 21 inches. An inscription on the back indicates that the work was executed by Stuart in 1819 for Mr. Isaac McKim of Boston. Mr. Harris' bid of $3,100 captured the portrait over Knoedler & Co., and other bidders. Had the buyers present known that the panel was nearly square, and not an oval as the frame indicated, the work would have brought treble the sum at which it was knocked down!

Those who are deemed competent critics of Stuart's art pronounce this picture a brilliant example. It formerly belonged to the late Mrs. Elizabeth U. Coles of this city, and was deposited with other works in 1892 in the Metropolitan Museum. Conditions were imposed by the heirs that presented the display of the entire collection and the sale followed twenty-five years later in the Anerson Galleries, as above stated.

Mr. Harris, the painter of Colonial interiors, has of late years been a persistent searcher for authentic American portraits and the results of his labor and study may be seen in several public and private collections of this city.

It is surmised that the new find may go to a public gallery in this state that does not now possess a Stuart Atheneum type of Washington—at all events the portrait is not for sale and its owner has replaced the oval frame with a square colonial pattern that reveals the beauty of the portrait.

FOR A CHASE MEMORIAL.

Irving R. Wiles writes to a daily that hearing of a movement to purchase and preserve as a memorial to William M. Chase the latter's remarkable studio, he, as a former pupil of the dead artist heartily approves the idea. He says further:

"Mr. Chase's collections of art objects and paintings are well known among artists and art lovers on both continents, and they have this particular advantage to the student that in the entire suite of studios that he occupied there is not one thing that is not interesting and suggestive to a painter.

"He arranged his studio as he would paint a picture, making of it a work of art, and from whatever point it was regarded, it presented a delightful subject for the brush.

"This arrangement could be easily duplicated if the matter were taken in hand at once, before the disposal of the collections. There are usually, in all museums of art, what are called workrooms, where students can have articles brought for their examination. It has been suggested that the reproduction of Mr. Chase's studio in such a workroom. where students could examine or paint from the various objects, would be of very great value.

A PALISSY PORTRAIT BUST.

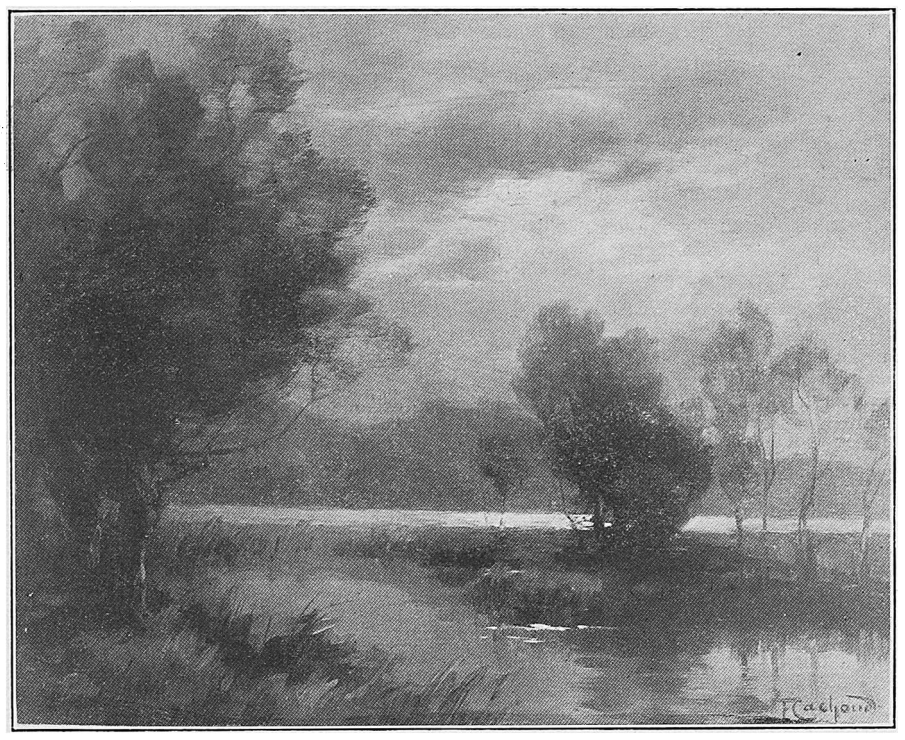
Mr. George Blumenthal purchased from Mr. Jacques Seligmann, previous to the latter's sailing for Paris this week, a polychromed portrait bust of the early French potter, enameller and author, Bernard Palissy, by Germain Pilon (1535-1590), the French sculptor whose most noted work is the tomb of Henry II in the Abbaye of St. Denis. The reputed sale price is $70,000.

The bust is one of the most important of the portrait busts in terra cotta of the period and has a double interest from the fame of both subject and artist.

COPLEYS FOR BOSTON.

Portraits of Col. Henry Vassall and his wife (Penelope Royall) by Copley, have just been presented by Mr. Richard H. Dana to the Mass. Historical Society. The portraits are originals, and are to be held in trust for the Cambridge Historical Society.

Col. Vassall was born in Jamaica in 1721, and died in Cambridge in 1769. Penelope Royall, his wife was born at Antigua in 1724, was married in 1742, and died in Boston in 1800. She was the daughter of Mr. Isaac Royall of Medford, Mass. Mr. Dana bought the portraits from Mrs. O. H. McCowen of Baltimore, a granddaughter of Rebecca Pearce.



SUNLIGHT ON THE LAKE
Francois Cachouz
In coming Exhibition in Aid of French Artists, at Anderson Galleries

FRICK GETS "LA FRILEUSE."

It transpires that the celebrated statue by Houdon "La Frileuse," from the Murray Scott (formerly the Wallace collection) which as was exclusively announced by the ART NEWS in its issue of March 3 last, had been sold by Mr. Jacques Seligmann (who sailed on Monday last for Paris via Vigo, Spain, on the Antonio Lopez) for $270,000 to an American collector, will soon join the three busts by Houdon in the gallery of Mr. Henry C. Frick.

The statue was reproduced in the ART NEWS of March 3, and the marble of the same is reproduced on Page 3.

LARGE GIFTS FOR LIBRARY.

A bequest of $600,000 in valuable letters and objects of historical interest are left to the N. Y. Society Library by the will of Sarah C. Goodhue, who died Jan. 13 last. Mrs. Goodhue was the widow of Charles Clarkson Goodhue and was 89 years old. The bequest to the library includes letters written by George Washington to Benjamin F. Goodhue, and many articles at one time owned by the royal family of France and purchased by Mr. and Mrs. Goodhue at the Government sale in 1852. Among them are a set of 49 Sevres plates, given by Louis Phillippe to Marshal Sebastiano; a Louis XV. Sevres pitcher and bowl, a tête-à-tête set, and mounted Sevres vases from the boudoir of Marie Antoinette.

The library also receives certain statuary, Bouguereau's painting "The White Carrier," and autograph letters of famous men and women. A home for the collection is to be purchased with $600,000.

THE SPRING ACADEMY.

The ninety-second annual exhibition of the National Academy of Design, familiarly known to the art world as the "Spring Academy," following the annual "Vernissage" and reception of yesterday morning and afternoon respectively, opens to the public today in the Fine Arts Galleries, 215 West 57th Street, where it will remain open every weekday, all day and evening, and on Sunday afternoons till April 23rd next.

Some 330 oils are hung this year in the three galleries and the Academy room, chosen from some 1,300 offered by would-be exhibitors, and there are 44 sculptures placed. The American Society of Miniature Painters makes, again this year, its annual showing with the Academy, and has two long cases filled with "pictures in the little" in the Academy room, where they will probably have less notice than usual. The ART NEWS has for two or three years past called the attention of the Society to what would seem to be a mistake in its combining its display with that of the larger organizaion, in which it is submerged, as it consequently suffers from want of the public and press notice and attention it always received and would receive again, if it held its formerly independent exhibition.

An Effective Display.

A first visit to the exhibition emphasizes again this year the crying need of larger galleries for the Academy's annual exhibitions, and the fact that another year has passed, without any apparent progress towards the acquirement of these sorely needed galleries. While the hanging committee has done well, and the exhibition benefits by not having more than two lines of pictures on the walls, (except here and there in the case of some small canvases), so that the general effect is good and the works are shown to far better advantage than if too crowded—this is small consolation to a number of good painters, many of whose works were accepted by the jury on admissions, but were, perforce, returned for want of space to hang them.

Those New York art writers and critics who journeyed to Philadelphia last month, to see the current Pa. Academy Exhibition, almost unanimously expressed the opinion that most of the best works in that display this year came from the Spring and Winter Academy shows in N. Y. last year. It is probable that the next annual Pa. Academy will again have to draw heavily from the present Spring and next season's Winter N. Y. Academy shows for these have so steadily improved, save for a lapse at the last Winter Academy, in general character for the past few years, that not only Philadelphia but Washington, Chicago and other of the larger art centers are evidently growing more and more dependent upon them as their main sources of supply.

Another reason for this is that the N. Y. Academy only admits to its exhibitions as a rule, new and fresh works, while this limitation does not apply to the Philadephia and Chicago Academy and Institute displays.

The present exhibition is a good if not a remarkable one. It has a good, if not a stimulating atmosphere of vitality—there are no sensational or "star" pictures—but a good general average of merit, and some of the stronger painters are well represented, athough, again this year as last, there is a regrettable absence of works by artists who should have sent examples which would have strengthened the display. Among the absentees are J. Francis Murphy, Cecilia Beaux, Paul Dougherty, Bellows, Luks, Glackens and Robert Henri and his fellows and followers, but such painters as Alden Weir,Irving Wiles, Louis Betts, Emil Carlsen, Groll, Van Laer, Potthast, Parshall, Ballard Williams, Bogert, Ochtman, Waugh, Rosen, Symonds, Garber, Dufner, Crane, Ryder, Reynolds, Gifford Beal, John F. Carlson, Emil Carlsen, Howard Russell Butler, Paul King, Hugo Ballin, Max Bohm, Luis Mora, Edmund Greacen, Granville Smith, Jane Peterson, C. W. Eaton, H. B. Snell, Jonas Lie, Ernest Lawson, F. C. Frieseke, Richard Miller and Haley Lever, are all unusually well represented, while such veterans as Edward Gay, the late Walter Clark, George H. Smillie, George H. Story, E. L. Henry, and such near veterans as Walter L. Palmer, Colin Campbell Cooper, Francis and Bolton Jones, Cullen Yates, Childe Hassam, Ben Foster and Eliot Clark are well to the fore. With such men sending good examples the display could not be without interest.

(Continued on Page 2.)

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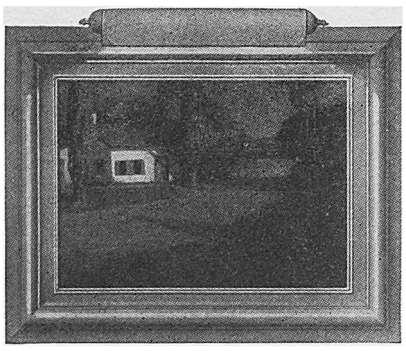
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THE SPRING ACADEMY.

(Continued from Page 1.)

Absence of "Modernist" Works.

Although Reynolds and Gifford Beal and Leon Kroll might be accused of a leaning towards so-called "Modernist" ideas, they would hardly be welcomed by the "Montross group" as "members of the reservation," and their strongly colored, virile and broadly painted canvases lend "go" to their neighbors. Save for these departures from the older and accepted methods there is hardly any trace of the "Modernist" movement in the Galleries. This will doubtless lead to its denunciation by the "Modernists" and their "Apostolate of the Press," but it is to be predicted that the art public in general will more enjoy the display, in the absence of distorted shapes and crude colors. Of sensational works, such as Sargent Kendall's "Sphinx" of abhorrent memory, there are none this year.

The Prize Winners.

The prize awards, as usual, will come in for favorable and adverse criticism, according to the points of view of the friends and admirers of the winners and to those of the artists who did not secure awards. They would seem to a neutral, and an art writer can be neutral at times, to have been, on the whole, well distributed. The Thomas B. Clarke prize for the best figure composition, won last year by F. S. Church, goes this year to Max Bohm for his "Children on the Sands," a large and richly colored group of figures, strongly drawn on the whole, but somewhat crowded in composition, with one badly drawn leaning figure.

The Inness gold medal for the best landscape, which went last year to Charles Rosen goes this year to Ernest Lawson for his large and typically strong and truthful "Hills at Inwood."

The first Altman prize of $1,000, given this year by itself (it was combined last year with the Inness prize and was won by Charles Rosen), falls this year to Charles H. Davis for his fine, largely conceived depiction of a wind swept hill under a deep blue sky.

The second Altman prize of $500, which went to Ernest Lawson last year now goes to Ben Foster for his "Late Summer Moonrise," a canvas filled with the purest sentiment and rich in color quality.

Adolphe Borie wins the Isaac N. Maynard prize for the best portrait (captured last year by W. T. Smedley with his half length "A Girl in Black"), a work of much charm and finely drawn and modeled.

To Charles S. Chapman, for his deep, rich and truthful woodland interior, "The Deep Woods," goes the J. Sanford Saltus medal of merit, which went last year to Emil Carlsen.

The three Hallgarten prizes, captured last year respectively by Arthur Crisp, R. Slan Bredin and John Folinsbee, go this year to Howard E. Smith for his striking portrait of Bela Pratt the sculptor, John Folinsbee for his good winter scene, a simple well constructed canvas "Canal in Winter," and Sidney F. Dickinson for his rather bizarre, but cleverly arranged portrait of a nude girl done almost in flat tones, entitled "Unrest."

The Julia A. Shaw memorial prize, for the most meritorious picture by a woman, was not awarded this year.

The Vanderbilt Gallery.

This gallery, generally considered the one of honor at Academy shows, presents a most attractive appearance. The hanging is excellent and the central panel on the North wall is one of unusual distinction—the place of honor having been given to Louis Betts, formerly of Chicago, for his striking full length standing portrait "Miss Mary," a brilliant work in technique, color and expression. It is gratifying to have this strong painter so deservedly honored in the city of his adoption, and especially so to the ART NEWS, which has for many years extolled Mr. Betts' work and has counted him in the very first rank of American portraitists.

This fine canvas is placed between two high-keyed sunlit winter landscapes, each a virile production, by Everett L. Warner and Charles Rosen respectively, with a beautiful soft-toned "View of Assisi," by Charles Warren Eaton over the latter. The two corners of the gallery's north wall are given to an admirable full length seated portrait by Irving D. Wiles of "Miss Silvey," painted in a low key in luscious browns and grays, the winter gown and hat unusually well painted even for this artist, and to a charming full length standing portrait of "Master William Sloane," by Douglas Volk, one of the best works he has yet produced.

Other superior canvases in this gallery are Edmund Greacen's delicate landscape, "Mountain Stream," Henry B. Snell's tender "Moonlight," Leonard Ochtman's "Mystic Pool," Childe Hassam's large rich and deep colored "Dawn," with, for a wonder, a fairly well drawn female nude, De Witt M. Lockman's strong and decorative portrait "Blue and Gold" (the painting of the brocaded gown marvelously well done), Emil Carlsen's high-keyed clear-aired characteristic marine "Sunlighted Horizon," Charles W. Hawthorne's well known and typical double portrait of two Portugese (the man unconsciously, a good portrait of the late Augustus St. Gaudens), "The Lovers," Joseph Boston's rich colored fine study "The Shadowed Mountain," Colin Campbell Cooper's fine double portrait of two young women "Irma and Naomi," seen and noticed at the Lotos Club's recent members' show, Howard Giles' deep colored marine "The Surge," Granville Smith's delicate, refined "Enchanted Pool," Lydia Emmet's full length standing portrait of a little girl "Beatrice," solidly and well painted, of course, but in which the figure doesn't stand out well from the dark bacvground, Adelaide Cole Case's half length of a young woman, a painting of quality, Gifford Beal's stirring truthful outdoors in winter, "Rabbit Hunting," Leon Kroll's sensational, strong colored and moving picture of the East River with teeming craft under the Brooklyn Bridge, Robert Spencer's clever street scene with many figures, a strong and successful rendering of character expression "The Auction," and Daniel Garber's typical rich colored "Buds and Blossoms."

Mention must also be made, before one leaves the Vanderbilt Gallery of Bruce Crane's tender little "Early Winter," Leopold Seyffert's clever arrangement of a recumbent female nude, her graceful form reflected in a mirror, a piece of good flesh painting and admirably drawn, Ivan Olinsky's well colored and thoughtful "Afternoon Reflections," Louise U. Brumback's "Fair and Cooler," a sunlit joyous depiction of Gloucester Harbor, full of air and light, Paul Moschkowitz's three-quarter length standing portrait of "Mrs. Hill," a most decorative work, William Wendt's delicous tender "Spring," Hobart Nichols' finely conceived large and virile "Waterfall," Guy Wiggins' delicate "Early Falling Snow," William F. Carrigan's striking "Winter Night," John F. Carlson's truthful, feeling "Sombre Uplands," Hayley Lever's (too crowded in composition) "Late Autumn—Gloucester," Richard Miller's typical "Reminiscences," G. L. Nelson's good half length portrait "My Brother," F. Luis Mora's full length standing decorative portrait "Jeanne Cartier," with, of course, a brilliant red gown; F. C. E. Frieseke's large sunlit decorative outdoors with figure "Garden Seat," George Bruestle's rich colored "Late in Summer," and Edward Redfield's (Thank Heaven, a breakaway at last from Centre Bridge landscapes) "Woodland Solitude," a splendidly painted winter snow scene.

Victor D. Hecht's half length low-keyed delicate-toned portrait of "Miss Lockhart," is refined and graceful, Dines Carlsen's still life, "The Delft Plate," and Will Howe Foote's good interior, "The Morning Room," must complete the list of the Vanderbilt Gallery's best pictures this morning.

The Centre Gallery.

The works which fill two lines in the Centre Gallery have, as is noticeable throughout this year's Spring Academy, an unusual number notable for that indefinable attribute, recognisable at a glance to old picture lovers and students, of "quality." In fact this growing ability to get "quality" into their work is one of the most hopeful and encouraging indications of the general improvement in American painting of late years.

Most distinguished for the presence of this "quality" among the works in this gallery are Robert D. Gauley's half length of "Miss W.," Edward Gay's tender, feeling "Close of Day—Eastchester Marshes," Howard Smith's fine half length of Bela Pratt, Chauncey F. Ryder's beautiful, virile "Falls of Antrim," Dines Carlsen's delightful small bust portrait of his father, Emil Carlsen, the just dead Walter Clark's "Cherry Valley—Pa.," W. Merritt Post's feeling, well-lit "Glory of Evening," De Witt Parshall's good landscape, A. L. Groll's fine, large "Arizona Landscape," Harry F. Waltmann's delicate (reminiscent of Twachtmann) "King Frost," Charles Vezin's gray-toned "Winter Grey," Olaf Brauner's beautifully colored coast and marine, "The Fisherman's Home," H. Bolton Jones' "Shady Nook," Bruce Crane's "November Morn," William Derrick's "Garden Pond," and "Willow Pool," Ballard Williams' fine, large "Autumn—Ramapo Hills," George H. Bogert's misty, luminous "Landscape," Charlotte Coman's "The Old Inn," and Cullen Yates' strong, truthful "Rocks and Sea."

Carroll Beckwith has the best portrait he has shown in years in the three-quarter length, seated presentment of Judge Lacombe, life-like, with alert expression, of course, finely drawn and with good flesh tones and finely painted silk robe. Carl Rungius has a large outdoor with two figures, "The Foothills." Alice Tucker De Haas a nice little work, "Old Homestead." Jonas Lie a clear-aired, strong work, "The Factory Town." Carlton Chapman an admirable coast scene, "Burnt Coast Light." J. Mortimer Lichetnauer a good portrait.

(Continued on Page 3.)

Important Public Sales
at the
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Interesting Mandarin chains, old charms cut from semi-precious stones, beautiful enamel ware of peculiar shape and decoration, and a few pieces of Chinese Furniture such as are seldom shown in New York.

On Exhibition from Wednesday next to the Sale on the Afternoons of Thursday, Friday, and Saturday, March 29th, 30th, and 31st.

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AUTOGRAPHS — Part I of the remarkable Collection of Napoleonic Autographs made by the late Frederick Sheldon Parker of Brooklyn. Twenty-five specimens of Napoleon's signature and an Original Manuscript of five pages wholly in his autograph. Letters and Documents by the famous rulers, statesmen, and soldiers of Napoleon's reign. Now on Exhibition to the Sale on the Afternoons of March 27th and 28th.

Catalogues on application.

The Anderson Galleries
Madison Avenue at Fortieth Street
NEW YORK

JAPANESE PRINTS AT BROOKLYN.

The Print Department of the Brooklyn Museum is holding until mid-April, an exhibition of Japanese color prints, in which especial emphasis is laid on 26 prints which have been recently acquired, and are shown for the first time. They belong mainly to the Ukioye School.

Important Examples of
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THE SPRING ACADEMY.

(Continued from Page 2.)

Helen M. Turner, a charming interior with figure, "The Toilet." R. W. Van Boskerck, an unusually well painted "Early Autumn," landscape, and E. L. Henry, the veteran, two of his always interesting and historically instructive scenes from colonial days.

The South Gallery.

In this Gallery again there are many works of "quality," notably John Folinsbee's "Winter Hillside," Childe Hassam's "Fifth Ave.—July 4th," with its dexterous painting of the American flag, which forms the motif, and which the artist softens and makes harmonize with his general color scheme—a difficult task, Eliot Clark's strong fine "Clouds and Cloud Shadows," and his "Overlooking the Valley—Autumn," Walter L. Palmer's winter scene, "Oaks and Pines," Ernest Lawson's "Hills at Inwood," a deserved prize winner, William M. Singer's tonal "Feeling of Spring—Norway," G. B. Troccoli's rich "Portrait of Mrs. Brinckerhoff," Robert Vonnoh's winter scene "Late for School," Gertrude Fiske's well modeled, drawn and colored female nude, Frank S. Chase's "October Haze," Leonard Ochtman's "Summer Morning," Olive P. Black's "In the Pasture," Granville Smith's delicate "Early Autumn," W. L. Lathrop's "Landscape," Edward Potthast's rich colored harbor scene "In Port," George Bruestle's "November Afternoon," Howard R. Butler's "Brilliant Night," and his tender, delicious "Opalescent Sea," Gardner Symonds' beautifully lit and clear-aired "Silence and Evening Light," and Frederick J. Waugh's "Open Sea," a new motif, a stretch of ocean sloyly heaving with a ground swell, true in wave form, painted in delicate blues and grays, and with sincere feeling and fine distance.

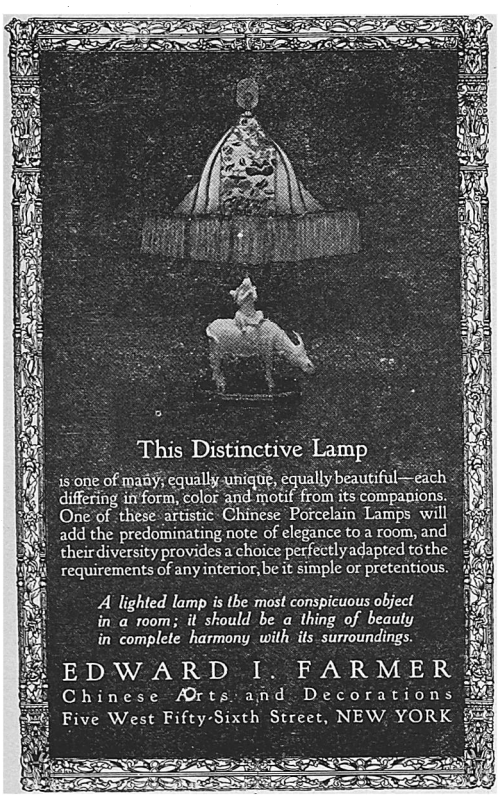
There are also notable in this gallery Frank De Haven's "Farm Yard," richer in color than usual with this artist, William H. Howe's two typical cattle pieces, Louis D. Vailliant's decorative panel, Edward Volkert's cattle and landscape, "Twixt Sun and Mist," somewhat dry in color but very tender and feeling, and Gifford Beal's fine study of "The Marlborough Cliffs."

Mention must also be made of Albert Herter's large double portrait "A Man and his Wife," very simply painted, almost in flat tones, but full of sentiment and fine expression, of Hugo Ballin's new departure, two figures charming in expression, painted in almost flat tones, and of Charles Bittinger's two examples, his usual quaintly gowned young women in Colonial setting.

Notice of the pictures in the Academy Room, of the sculptures, all too few, and of the miniatures, must be left to another day.

James B. Townsend.

Edward Potthast has sold several of his brilliant, high-keyed beach pictures during the Winter, some to prominent collectors.



EXHIBITIONS NOW ON

Salmagundi's Annual Oil Show.

The annual exhibition of oils by members of the Salmagundi Club is on in the Club House Gallery, 14 West 12 St., to Mar. 24 inclusive, and is open daily (Sundays excepted), to the public from 2-6 and 8-10 P. M.

There are 191 pictures hung, and the assemblage contains many good examples of well known painters, with, of course, a scattering of inferior work by members who have not yet sufficiently tried out their wings.

Not only the Gallery walls, but those of the large front sitting room on the same floor are covered, three rows deep, with paintings so that the art lover may browse for hours in this artistic pastureland.

The Saltus prize has been awarded to Ernest D. Roth for his admirable landscape, "The Red Barn," the Shaw prize of $600, at which figure Mr. Shaw takes the picture, to Bruce Crane's typical "Winter," and the Isidor medal to E. I. Couse for one of his characteristic, virile Indian figure compositions, "The Medicine Spring."

Space will only permit of mention of the works shown which to the writer seemed most worthy of mention on a first visit to the display.

These, with the prize pictures, above mentioned, are Warren Davis' "Sea of Jade," C. W. Eaton's "Conn. Woodland," W. Merrit Post's "Evening—Litchfield Hills," Ivan G. Olinsky's "Morning Sunlight," Gustave Wiegand's "Across Blue Mountain Lake," Paul Cornoyer's "Madison Square," R. Sloan Bredin's "Canal in Summer," Daniel Garber's "Lumberton Quarry," Henry B. Snell's "Low Tide," R. K. Mygatt's "Springtime," Howard Giles' "Surge," Charles Basing's "Green House," Charles Vezin's "February Morning," E. H. Potthast's "Children at Play," Leonard Ochtman's "New Hampshire Hills," Everett L. Warner's "Abandoned Farm," C. F. Ryder's "May Morning," Hobart Nichols' "Winter," Frank Bicknell's "At Sunset—Looking East," George M. Bruestle's "Silent Places," Albert Groll's "Provincetown," James G. Tyler's "Sound Freighter," and W. J. Beauley's "In the Bay—Algiers."

There also stand out W. Otis Swett's "Surging Waters," W. R. Leigh's "Pony Express," G. W. Picknell's "Conn. Meadow," Glenn Newell's "Woodman Returning Home—Beaupre," Frank T. Hutchens' "Twilight in Picardy," George L. Nelson's "Portrait of Guy Wiggins," John Ward Dunsmore's "Au petit Trianon," Guy Wiggins' "Fifth Ave.-Blizzard," Eliot Clark's "Upper Hudson," F. J. Waugh's "Big Seas," Gustave Cimiotti's "Autumnal Phantasm," Leon Kroll's "Gay Bridge," E. C. Volkert's "Hill Pasture," J. Campbell Phillips' "Portrait of D. J. Gue," O. G. Wales' "Boating Pond" and Walter Douglas' "Cock of the Walk."

Leon Kroll, whose "Gay Bridge" is a virile work alone approaches that of the "Modernists" in the entire display, which is perhaps too conservative and academic as a whole, and consequently a little lacking in life.

Three Good Painters at Macbeth's.

The work of three good young American painters, Arthur Crisp, Martha Walters and Florence W. Gotthold fill the larger gallery at Macbeth's No. 450 Fifth Ave., through March 26.

The little display—there are only 15 oils in all, is one of the cheeriest and most delightful of the season. Arthur Crisp, who has recently come to the fore as a decorative painter—he has long been known as a skillful designer of bookplates—has five examples—all clever and all essentially decorative in character. The "Blue Jacket," a half length of a maiden in a blue gown with a red cap, against a red background, with able handling of contrasting color is attractive from its simplicity of expression and execution. The "Drinking Pool," a decorative panel is also notable for its cool tones and simplicity and "Sunshine and Shadow" has the same qualities.

The best of Martha Walters five examples are the two small beach scenes luminous, and as sparkling, as if from de Nittis' brush. Her larger examples "Joyce and Her Nurse" and "Grey Sunday Morning," seen before, are good to see again, with their strong suggestion of Zorn's broad and virile brushwork and strong fine color.

Miss Gotthold is primarily a flower painter, but good and true in color as are the four depictions of petunias, roses and field flowers, and the larger, more ambitious and effective "Gerbe" in a bowl, of late summer blooms—the half length of a girl "Hester," which she also shows, proves her versatility, and that she can paint flesh and textures most capably. The writer pleasantly anticipates future portrait work from Miss Gotthold.

Bellows and Waugh at Milch's.

Robert Henri is quoted as saying that the display of works by George Bellows, now on at the Milch Galleries, 108 W. 57 St., through Mar. 24, "is the most remarkable of modern art that New York has ever seen," and Christian Brinton is said to have remarked that "George Bellows is the white hope of American art."

With such opinions from two such eminent authorities, what is there left for a mere art writer to say?

That there is unusual strength in the works now shown cannot be denied, for every canvas breathes force and vigor, albeit that the man's color is still crude, although much improved, and his drawing is often faulty. But for a painter, still in his early thirties, the display is an unusual one, and if the artist advances as he has during the past few years, it is possible that the views of Messrs. Henri and Brinton, above quoted, may be shared by the general art public, in time.

Bellows evidently loves best to record strictly American types and scenes and his "Shipyard Society," "Young Girl," "The Teamster," and other figure subjects, are sincere portrayals of native life and customs. But, however, daringly, directly and confidently, he portrays these, it is fairly certain that if posterity is to judge modern Americans' physical charms by the types here presented, the race of the present day will not be considered a beautiful one.

"Easter Snow," a work seen before, is well composed and has good movement, with nearly good color and is clear-aired and well-balanced. "Moonlight Ride" is most characteristic and tells its simple story well. "Anne," a portrait of a child, is very life-like and "Susan" and "Jean," are its worthy companions.

Recent Works by F. J. Waugh.

In the lower gallery there is a group of recent works by F. J. Waugh, the "Doyen" of modern American marine painters, who not only knows how to paint the sea realistically, but to give it, whether in storm or calm, its inherent power, mystery and poetry. "East Coast of Bailey Island, Maine," with its splashing, rolling surf, is especially fine, and "Surf of the Roaring Main," is deep and rich in tone and beautiful in color with dramatic qualities.

In "Heavy Surf" there is volume and depth and beautiful color while "In the Gulf Stream" has remarkable atmosphere and realism. "The Foot of Gulf Rock—Monhegan," "The Low Reef," and "The Rugged Cliff," are also notable.

The artist has repainted the background of his celebrated "Buccaneers," which he has greatly lightened in tone, a marked improvement.

Young Japanese Artists' Display.

The annual exhibition of the Japanese Art Association is now on at the Yamanaka Galleries, 254 Fifth Ave., through March 24, and is made up of paintings, drawings and photographs by young Japanese artists resident here, whose work is especially interesting in view of the fact that it represents an endeavor to adapt themselves to Western methods and ideas.

The work has a distinct commercial value, apart from its artistic merit. At least two of the artists are fashion designers for a well known publishing house, but the blending of Western and Oriental art is so agreeably apparent in their designs, that one loses the impression of purely commercial creations. The architectural drawings form an interesting part of the exhibit. "A Fireplace for a Dining Room," by I. Takamosu, and the two drawings by T. Ono, "Suburban House in America," and "Combination Style of Interior," are good examples of a modification of Japanese conceptions for Western use.

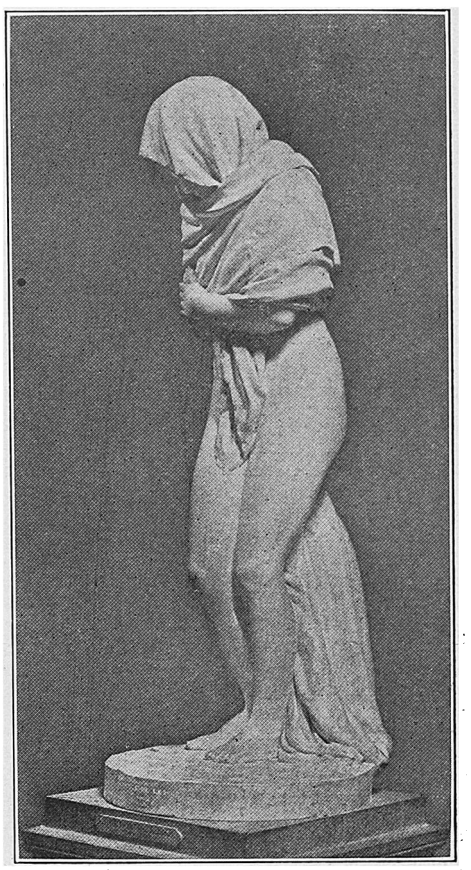
The small photographic display by T. Kikuchi is most artistic.

S. Shimotori, who is employed at the Metropolitan Museum, shows both oils and watercolors. Among the former, his studies in Paris are promising works, good in color and composition. His watercolors include a snow scene and some agreeable landscapes.

One of the most attractive little oils in the gallery is by S. Hamachi, "Blue Chiffon," a nude dancer veiled in the lightest and airiest of fabrics, diaphanous and elegant, in soft blue gray tones. A. Ashiwara's 15 oils are colorful and varied, some of them very oriental, others decidedly modern, and American both in conception and treatment. T. K. Gado, I. Kagawa, and T. Wake, also contribute good work to this interesting display.

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LA FRILEUSE
Houdon
Marble in Louvre (See Page 1)

Wentworth Photos at Camera Club.

Bertram H. Wentworth is holding an exhibition of his photographic work at the rooms of the Camera Club, 121 W. 68th St. A strong artistic conception of the province of photography is apparent in all his works—whether it be the representations of a wave breaking against a rocky cliff—a quiet landscape, or an exhilarating sunlight and shadow effect or a snow scene.

One can almost see the color, so truly are the values brought in, and one is forced to admit that contrary to the dogmas of modernism, a photographic presentment can be artistic.

An exhibition of paintings by Alfred Sisley will open at the Durand-Ruel Galleries, 12 East 57 Street, March 24, to continue for two weeks.

(Exhibitions continued on Page 6.)

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THE QUESTION OF "EXPERTS."

The recent granting of an attachment for the sum of $11,800 against any property here of Prof. Elie Volpi of Florence, Italy, and who is now in that city, in a suit brought on an assigned claim of Mr. Jackson Johnson, said to be a St. Louis art collector, is a matter of much interest to the art trade and to collectors.

The holder of Mr. Johnson's claim asserts the latter was deceived as to the authenticity of two pictures attributed respectively to Rubens and Van Dyck, for which he paid $8,000 through his agents, Warwick House, a recently formed N. Y. art firm, at the sale of the Professor's art treasures at the American Art Galleries last November.

The incident brings again to the fore, the question of what constitutes an art "expert," a subject which we have editorially discussed several times during the past few years.

It appears that a partner in Warwick House, who calls himself, or is called an art "expert," and who had every opportunity during the ten days in which the Volpi collections were on exhibition in the American Art Galleries, preceding their sale, for study and examination in the interest of the clients of his house, now asserts as an art "expert," that the pictures are not genuine, and "hence these tears."

We could wish that under the prevalent misapprehension as to the real meaning of the term "expert" in this country, that the better word "authority" could be substituted for it. With all due deference to the American Art Association, which naturally feels aggrieved at this attack upon Prof. Volpi's pictures, as, although they were and are not responsible as auctioneers, they do not welcome the doubting of works sold and accepted by them as authentic, in good faith from reputable persons, we could wish they would themselves make less frequent use of the term.

In short, an "expert" has come to be considered by Americans as an infallible authority, like the Pope to Catholics on all church matters—in other words, a person who, if he tells one what one has always thought to be a chair, is really a sofa, must be absolutely believed, no matter how such belief may swear against one's convictions and personal knowledge. There are persons, who, from long study of, and intimate association with certain art schools or masters, must necessarily know more of the characteristics of such schools and masters than anyone else. Such persons, for example, are Drs. Bode and Bredius, who are authorities on Rembrandt and the early Dutch masters (but who often differ) or Senor Beruete on Velasquez, etc., and the early Spanish masters. But even these men are not infallible.

It is generally thought that it is a late day for the representative of Warwick House to give so-called "expert" opinion as to the validity of the pictures purchased by his house from Prof. Volpi through the American Art Association. If the claim against Prof. Volpi is substantiated in the courts (We understand that the holder of Mr. Johnson's assigned claim, is to employ the same "experts" who have testified in London for Mr. Henry E. Huntington in his suit against Lewis and Simmons, anent the picture of Mmes. Siddons and her sister, sold to him by that firm, in good faith, as by Romney) we will probably see in the future, "experts" of more or less reputation, bobbing up after important art sales to question the validity of works sold in such sales, whether or not, after previous examination. Great are the uses of advertising, especially in America.

Incidentally, it seems a pity that the unfortunate incident connected with Prof. Volpi's first arrival in this country, and which we so deplored editorially, after his most successful sale last Autumn, in our leader, "The Vindication of Volpi," should again be exploited in the dailies. Is it possible that some one, through motives of spite, "has it in" for Prof. Volpi?

OBITUARY.
Walter Clark.

Walter Clark, veteran American landscape painter, an Academician and a pupil of George Inness, died Monday at his home in Bronxville, N. Y. He was born in Brooklyn, March 9, 1848. Following his graduation from the Boston Institute of Technology he travelled in India, China and Japan. He began his art studies in the Academy of Design schools, in 1876, and in 1881 became a pupil of Inness. In 1909 he received the Inness gold medal given by the Academy.

Mr. Clark was a member of the Society of Landscape Painters of N. Y., the old Society of American Artists, the N. Y. Watercolor Club, Artists' Fund Society and the Century Association. He is survived by his wife, four sons and a daughter.

NOTES OF THE ART WORLD.

Prince Troubetzkoy is showing some forty of his bronzes at the Memorial Museum in Golden Gate Park, San Francisco, in which city a reception to the sculptor and Princess Troubetzkoy was recently given at the Memorial Museum.

Two mural paintings, reminiscent of the early days of Colorado, have been completed by Allen True, of Denver, Colo., and will form part of the exterior decoration of the new American Theatre in the Western city.

CORRESPONDENCE

As to Houdon's "La Frileuse."

Editor, AMERICAN ART NEWS,

Dear Sir: Apropos of "La Frileuse" and its recent purchase, the article appearing in your journal Mar. 3 states that "Lady Charles Dilke, in her book on Houdon, describes the work, etc. There is no such book to my knowledge. In "French Architects and Sculptors of the XVII Century," by Lady Dilke, she devotes a portion of one chapter, i. e., Chapter X, to Houdon, the balance treating of Clodion and his Art.

After stating there that she had searched for "La Frileuse" at Berlin in vain, she adds "There is, however, a bronze repetition recently at Bagatelle, in the possession of Sir John Murray Scott."

Therefore what is said in your article as to the statue "again coming to light" has no particular significance. The bronze figure would appear to have been exhibited at the Salon in 1791. The entry at the Salon of 1783 is (translated) "A young girl in marble, life-size, typifying cold, renamed 'Frileuse.' It is with the author at the Library of the King."

The price reported as obtained for the figure is amazing. When we consider that the famous "Diana" was sold in N. Y. City as late as 1910 for $57,000, one wonders what figure it would fetch if offered at this time.

Yours very truly,
Edward Biddle.

Rittenhouse Club, Phila.,
Mar. 12, 1917.

[We regret that we could not interview Mr. Jacques Seligmann on the subject of Mr. Biddle's letter, but he has sailed for Paris. Mr. Biddle is correct in his statement that the marble figure of "La Frileuse" was exhibited in the Salon of 1783. The bronze statue reproduced in our issue of Mar. 3 was the bronze, and we reproduce the marble figure on page 3. Mr. Biddle will see they are not the same. The bronze figure, as Mr. Biddle says, was mentioned in Lady Dilke's book, and is the one formerly at Bagatelle. Mr. Jacques Seligmann, as everyone knows, bought the Paris portion of the former collection of Sir Richard Wallace, later Mr. Murray Scott's, from Lady Sackville West, which portion, including "La Frileuse," had been removed from Bagatelle to the Wallace mansion in the Rue Lafitte, Paris.

As to the quoted sale price of the bronze of "La Frileuse," we cannot discuss this, as it is a matter between buyer and seller, but we believe that the bronze of "La Frileuse," only once reproduced, has naturally a far greater value than the "Diana" of the Yerkes collection, which, to our knowledge, has been reproduced three times in bronze.—Ed.]

Criticism of Loaned Art Works.

Editor, AMERICAN ART NEWS,

Dear Sir: "A Visitor's" letter of protest against what he calls "damaging" criticism by reviews of loan exhibitions demands a counter protest, for the point involved is important.

The question resolves itself into just this: Shall a critic treat a work of art honestly or dishonestly? To treat it at all is equivalent to claiming to treat it honestly. Certainly if he so writes as to create, whether by means positively or negatively, an impression different from that which the picture made upon him, he is insincere; in short, he lies.

Art criticism of the sort your correspondent would seem to demand—denatured stuff, warranted not to "depreciate" anybody's "property"—is not art criticism at all and whoever condescends to write it is not a critic but a mere commercial prostitute.

Again, your correspondent talks about "a court of law" and "damages," in connection with the possible effect of sincere criticism on monetary values. Bosh! Doesn't he know that all works of art are by their very nature a public possession, to be viewed, studied, spoken and written about with absolute freedom by everybody? Doesn't he know that the very money values he is so anxious about are thus established and maintained and that the very way to damage them most would be to show a shyness of sincere criticism?

It would seem as though good art were difficult enough to produce and to understand without adding trouble by mixing up questions of artistic criticism and appreciation with questions of ownerships and pocketbooks. Even good criticism cannot do very much to make people understand art, but certainly all that it can do must forever centrally depend upon the intelligent sincerity of him who writes it. Far from being overdosed with art writers having the "bad taste" (and personal courage) to write sincerely we are much more in the opposite case.

If there is abroad a man sincere enough to write and a newspaper free enough to print art criticism that is thinking of art and not of "property"—then here's to their health, and long may they wave!

Bolton Brown.

[While we are pleased to publish Mr. Brown's characteristically well expressed letter, as an interesting contribution to the perennial question as to what art criticism should be, and generally is not, it seems to us that he has missed the point of 'A Visitor's" argument against criticism of or attack upon art works loaned to public exhibitions by generous owners and usually from patriotic or charitable motives. Why should an owner of property allow such property to benefit the public through its display, without any possible financial return and have said property impaired in value, as it frequently is, by the criticism of writers often ignorant and incompetent, or sometimes having personal scores to settle with such owners or those who have requested them to loan their works? One should not "look a gift horse in the mouth."—Ed.]

Those Philadelphia Portraits.

Editor AMERICAN ART NEWS

Dear Sir:

In reading the editorials in your paper and your quotations from others in connection with the supposed "Fake" pictures in Independence Hall, Phila., I would like to add a word as in 1875 I served on a committee for restoration of the building having the "expert" advice of the late Daniel Cotier and the late James Renwick, also early in 1876 I was given a commission to copy a portrait of one of the "Signers", Wm. Floyd —the original being at the ancestral Home, at Greenport, L. I.

I can still feel the deathly chill of the parlor there where I had to work from the original, almost at the risk of pneumonia. Several other artists were also given commissions to copy other originals, there being no known copies or portraits of the few that were left. They closed up the list with what they had and so the controversy over the supposed "Fakes" is to me a very mistaken conclusion, and partly one of a new committee which does not seem to have made much of an investigation whether they are originals, copies or so-called "Fakes" and want to throw them all "out." Perhaps to be able to get "new jobs" for some of their artist friends.

While in Paris in 1875 I made an oil study of the Tomb of La Fayette at the Cimetiere Picpus.

I presented it to the City of Phila. to hang in Independence Hall. Two years later, on visiting the city I found the work covered with dust and dirt. They promised to "clean it off." Evidently the "job" was given to some poor char woman who used probably sand soap for in visiting the Hall again later, I found most of the iron railing around the tomb nearly all erased and all of the lettering on the tomb, as well as the Mural Tablets rubbed off entirely. Also the tablet reading "Tomb of La Fayette, Cemetiere Picpus," was all gone and a new tablet in its place reading "Tomb of La-Fayette—Pere le Chaise" the latter not being known as a cemetery until many years later, but what a hard lesson to learn to whom to give it to.

Yours very truly
E. L. Henry

N. Y. Mar. 12, 1917.

Mr. W. E. Roberts, the English art cataloger and compiler, has returned to N. Y. from Toledo, Ohio, where he has been cataloging the picture collections of Messrs. Edward D. Libbey and John S. Willys.

Mr. Arthur S. Vernay returned from London on the "Finland" last week and brought with him a unmber of interesting purchases. Mr. Vernay claims that prices are even higher than ever abroad and it is most difficult to obtain really important pieces of any kind.

Leon Dabo will hold an exhibition of his recent work at the Goupil Galleries beginning April 15. As this will be the first "one man" show held by this artist in several years, it will be of more than usual interest to his followers to note the advance in his work.

PARIS LETTER

Paris, Mar. 7, 1917.

The American Art Association is preparing an exhibition and lottery for the creation of a fund in aid of sufferers from the war, to be held in April at the club-rooms in the rue Joseph Bara and which will be particularly interesting on account of the gifts by Americans of art works and copies of literary works, which will be among the prizes. The list of the donors is as yet far from complete, but I may say that Messrs. H. O. Tanner, Alexander Harrison, E. D. Connell, Parke Dougherty, Frank Armington, Charles Thorndike, George H. Leonard, George Oberteuffer, Snyder, Johnson, Lee and Hostetter are among them.

Recent art prices in New York have produced a great impression upon Paris dealers. They must admit that there is evidently more ready money available in America for the buying of pictures than anywhere else. Yet that the central art mart has been transferred to New York they are not yet ready to believe. The arguments used to justify their doubts are not strictly logical.

Endless Supply of Fine New Pictures.

"There will always be an endless supply of new pictures of superior excellence in Paris" said one dealer and collectors and fanciers must sill come to us to be sure of not missing what it is most desirable, from their point, that they should see, and possibly purchase. Americans cannot yet expect that the pick of the Paris ar-shops, auction-rooms and studios will automatically find its way to America. The time when that may be possible, if ever, is far distant. I am of the opinion, indeed, that it will never arrive. The best new art products of any country must, in the long run, be bought in that country. A force that may some day operate to moderate the attraction of the American mart for foreign painters is the growing ratio of value of really good pictures by American artists. I see that recent sales in N. Y. have emphasized this significant fact. America is bound to take more and more pride in the art of her own sons and daughters, and it is only natural and just that she should.

"We have been talking of contemporaneous art. As to the old masters, the numbers of their works that fall into the hands of collectors and dealers is diminishing year by year. The war has, of course, caused a temporary halt in this decline. But traffic in these works could not alone constitute either New York or London or Paris the chief artistic mart.

The War Favorable to New York Dealers.

The war in Europe has been most favorable to the art trade in America. Some important dealers suspended their business here, almost entirely a few months after it began and transferred their chief attention and chief energies to New York. This was inevitable in view of the difficulties and dangers which prevented many rich or well to-do Americans from coming to Europe. But the end of the war is certain to bring a reaction in respect of art as of many other things. I confidently predict that the French art trade will flourish again more vigorously than ever. In the meantime art prices, even in Paris, have been well maintained. It must be remembered that as a consequence of the war there are new fortunes in France and England, as well as in America.

Jacques Blanche on "Boche" Art.

Jacques Emile Blanche, the well-known portraitist, has been making an effort to define "Boche art", and concludes by acknowledging his failure. He implies that everybody is more or less responsible for the excrescence, which in the last quarter of a century produced the two conglomerate palaces in the Champs-Elysées, as well as the ugliest of the Kaiser's architectural creations in Germany. He says: "It would seem that today the artist elaborates for the people that which the consumer demands of him." This confession by a French painter in "Le Carnet des Artistes", implicating the French public in the modern degradation of art, ends by declaring ironically that "Boche art" is perhaps really to be found in the Iron Cross and the sphinxlike wings of the "aviatiks"!

A Fragonard Rediscovered.

An apparently authentic Fragonard, of which all trace has been lost, has been brought here by Mr. A. Zarine, Russian consul-general at Paris, who discovered it in Sweden. It is the original of the well-known engraving by Vidal, entitled "The Sisters", a misnomer, since the two frolicsome subjects were the young sister-in-law of the artist, Marguerite Gérard, and his little daughter. Mlle. Gérard became the pupil of Fragonard and herself produced some artistic works of true merit. She painted the portraits of Tallien and Mme. Récamier. This painting by Fragonard is said to be rich in the finer characteristics of his art. It was sold in 1875 as part of the collection of the Marquis de Veri to the Marquis de St. Marc, its last known possessor before its disappearance.

Briggs Davenport.

CHICAGO.

There are seven exhibitions on at the Art Institute at present, following the "Chicage Show." As might be expected in so large a number, the exhibitions vary greatly in merit. To name the minor ones first, there is in one of the small rooms a collection of characteristic landscapes by Charles P. Gruppe. There is also an exhibition of sculpture by A. P. Proctor, the Remington among the sculptors, and a collection of nice enough desert scenes by Bertha Menzler Peyton.

Then there is the Howard T. Cushing Memorial exhibition which has been travelling all over the country. "De mortuis etc." but I fail to see why this collection is given a three room display, when the Alexander Memorial had to be satisfied with one.

The exhibitions which stand out as of first importance are those of paintings by Charles Rosen, Randall Davey, Hayley Lever and Ernest Lawson. As to the work of all these men are familiar to your readers it is not necessary to mention it in detail, beyond saying that the various collections are representative of their best work.

General rehanging has been going on in the Institute galleries. One re-arrangement will be especially welcomed by out-of-town visitors as well as by Chicagoans, namely the re-decorating of the room in which the famous Inness collection of Mr. Edward Butler hangs. The rusty-brown background of this gallery has been an eye-sore for years to all who wanted to enjoy the landscapes.

One gallery at the Institute at present contains the collection of local paintings bought by the Municipal Art League during the last years. The collection is on the whole a notable one, comprising good examples of Louis Betts, Johansen, Victor Higgins and others, and it is all the more deplorable that the League's choice from this year's "Chicago Show" was such a poor picture as Ada Schulz' "Mother and Child."

Among the dealers there is little new this week. At Roullier's Herman A. Webster has made room for drawings from the French front by Charles Huard.

At Reinhardt's Leon Gaspard is still drawing the discriminating art lovers, and the same may be said of the Grace Ravlin exhibition at a department store and the Ettore Caser show at a local galliery.

Edward Watts Russel.

SAN FRANCISCO.

Miss Vera Douglas recently acted as agent between James J. Moran, art dealer, and Harry Fenyn, grocer and would-be connoisseur in art, by means of which Fenyn became the owner of ten supposed first-class, original Keiths for $720. The discovery by Fenyn that the pictures were not Keiths, but the crudest daubs, worth less than a dollar apiece, led to the apprehension of the pair and the formal charging of Moran. The girl was released on the ground that she had been more of a tool than a willing conspirator in the alleged fraud.

BUFFALO.

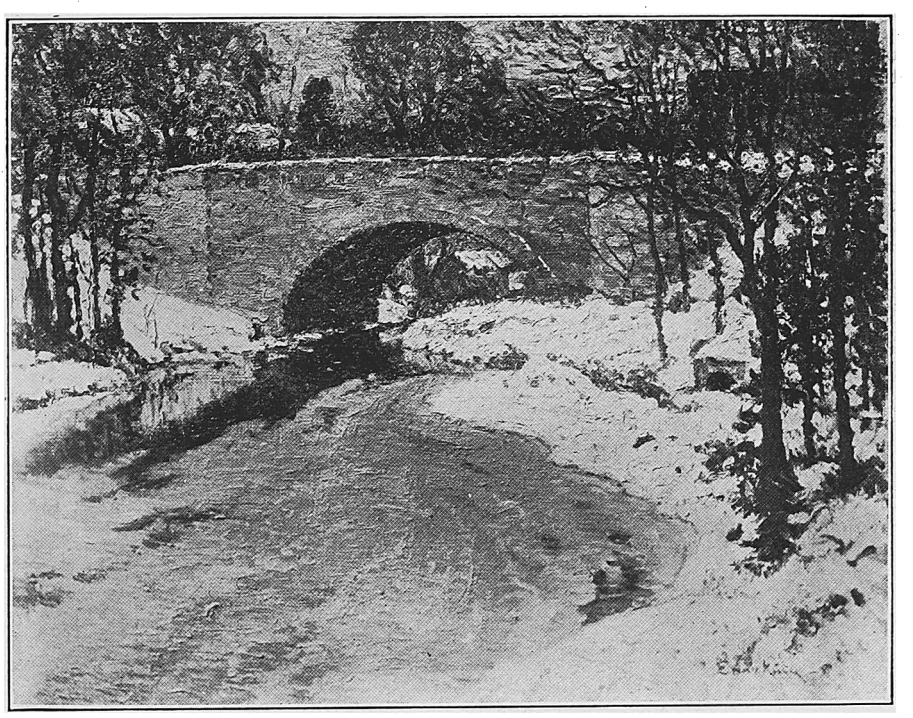
The last day of the exhibition of the works of I. Zuloaga in the Albright Gallery—exceeded all others of the exhibition in attendance. It was a counter attraction to the Rev. William Sunday, but the great Spaniard held his crowds quite as well as the Evangalist.

BOSTON.

The St. Botolph Club has opened its doors for still another show of out-of-town talent—one so good that it makes the local artist feel rather chilly. Here is Ivan Olinsky—of foreign extraction—beating, or at best, competing with, the elect of the Boston painters. Then F. C. Bartlett pushes into the ring, well equipped, but seeing the world with the crude gaze of one who avoids beauty as he would chrome yellow, and Robert Reid completes the trio of saintly (?) exhibitors with a group of facile sketch portraits, made on rather raw-looking canvas. No one doubts Mr. Reid's ability to catch a likeness—artistically—but why the necessity of a yard or two of unpainted oilcloth-looking canvas surrounding the head before the gilt frame mercifully terminates the picture?

The Copley Gallery, true to type, has a "full house," with four women exhibitors in one gallery, and I. H. Caliga playing a lone hand in the large gallery. Mr. Caliga has long been known and esteemed as a painter in the temperate zone. His work, thus seen collectively, makes a good impression. Paul Harvey, in another local gallery, exploits the beauties of the California landscape with considerable unction. He would make the fortune of a "land trust" for that delectable country!

Durand-Ruel make their annual descent upon Boston with collections of modern impressionistic painters, and this year their exhibition is making a decided hit with the cognoscenti. Monet, Manet, Pissarro, Sisley, and—rarest of all—Degas, hang cheek by jowl. Cultured Boston likes foreign pictures—as has before been observed, and likes to think it shows superior education in appreciating them. So it flocks to the gallery on Arlington Street and cultivates soul thrills. It might do worse!



THE BRIDGE IN WINTER
J. J. Enncking (deceased)
In Memorial Exhibition, Boston

At the ever-busy Guild of Boston Artists, Herman Dudley Murphy opened a "one-man" show on Monday. With a long list of "valuable" people as associates, the Guild usually opens its fortnightly shows with a "tea," but lately this pleasant custom has fallen into desuetude. Alas for the H. C. of L.!

Recent acquisitions at the Fogg Art Museum of Harvard University include a watercolor by John La Farge, entitled "Bridle Path, Tahiti," and a watercolor "Sunday at Domberg," by Whistler, gifts of Mr. Edward D. Bettens; a group of ten watercolors by Dodge Macknight; a watercolor by J. M. W. Turner, five Japanese screens, two Japanese paintings, a Chinese painting, and examples of Chinese porcelains, the last presented by Dr. Denman W. Ross.

Mr. Henry Goldman is the donor of the altar piece, "Madonna and Child," by Spinello Aretino.

Loans to the Fogg Museum include two bronzes by Paul Manship, Whistler's "Symphony in Blue and Silver, Trouville," and 26 original drawings by Rembrandt.

The Enneking Memorial Exhibition at the Art Club still continues. One waits with bated breath to see which museum gets the best canvases. The Blakelock show at Vose's Gallery is an unqualified success. Museums and art institutes "cry for" Blakelocks as children were once said to "cry for Castoria. (Has our own Art Museum a Blakelock, by the way?)

John Doe.

PHILADELPHIA.

Sales up to date at the current annual Pa. Academy exhibition include paintings by W. W. Gilchrist, "Mother and Child;" Edward Rook's "Dish of Fruit;" Horatio Walker's "Moonrise, Winter;" Mary Townsend Mason's "Iridescence;" John Sherman's "Trout Stream in Winter;" John R. Connor's "Under the Northern Light;" W. A. Kirkpatrick's "The Old-Fashioned Piano;" Gardiner Symon's "Below Flows the River;" "The Model", by W. W. Churchill, and sculpture by Paul Manship, "The Flight of Night;" by Lucy Currier Richards, "The Ballet Dancer;" "Johannes Brahms," by Adele E. Schulenberg; "Baby and Goose," by Katherine Beecher Stetson, and "Ducklings" by Edward Berge.

Under the auspices of the Civic Club the Academy galleries will be open to the public on Thursday eve, March 22, and those provided with cards will have an opportunity of voting for the most popular picture in the display. A committee from the club will be present to furnish information. A "Gallery Talk" at the exhibition was held on Thursday last, when Mr. Henry McBride discoursed on the subject of "Modern Art." On the same evening at the "Fellowship" meeting, there will be an announcement of the "Fellowship Prize" of $100 awarded by vote of the members in good standing, to be followed by addresses as to "How artists can render the most effective service in the event of war," by Messrs. George Biddle, Dr. R. Tait McKenzie, Lyman Sayen, Richard Blossom Farley and Joseph T. Pearson, Jr.

The Georgine Shillard-Smith gold medal was awarded to Miss Lucile Howard at the opening of the Plastic Club's annual color exhibition, and Mrs. Mary Townsend Mason's contribution was honorably mentioned. Oil and watercolors, pastels, miniatures and sculpture to the number of 99 exhibits are included in this exhibition, which runs to March 25. Misses May Post, Gertrude Lambert, Ethel E. deTurck show good examples of figure painting; Mary Butler, Clara N. Madeira, E. L. Washington have convincing landscapes; Mrs. S. M. Boyle and Miss Archambault contribute miniatures, and Miss Beatrice Fox a finely-modeled portrait bust of Howard B. French, Esq.

Interest in the newly organized Print Club, owing its inception to the efforts of Mrs. Jasper Y. Brinton and now established in attractive quarters at 219 S. 17 St., seems to be rapidly increasing, 180 members being already enrolled. Special exhibitions of lithographs by Albert Sterner and etchings by a number of leading French artists, loaned by Mr. George Biddle, have been held recently and have been well patronized. Much of the success of these shows is due to the efficient management of the Executive Secretary, Mrs. Elizabeth Forbes Dallam. Etchings, color prints, dry points, lithographs and mezzotints by contemporary artists are given the preference, based entirely upon their artistic quality and not upon their variety, in the display of work at the club.

The Phila. Chapter, American Institute of Architects, in combination with the T⅋Square Club, is holding its twenty-third exhibition, to March 25, at the Art Club gallery. The prize medal was awarded to Wilson, Evre & McIlvaine for plans of residence near Media, Pa., designed for Mr. Walter M. Jefforts. Beautiful Gesso decorations, mosaics and stained glass are exhibited by Nicola d'Ascenzo, an elaborate bishop's throne and parclose screen for St. Andrew's Church, Pittsburgh, in carved oak, is exhibited by Watson & Huckel. Artistic wrought iron grilles, screens and candelabra in modern Gothic are shown as the work of Samuel Yellin, and a fine mantel with sculptured decorations in low relief by J. Otto Schweizer is exhibited by Voigt & Co.

"Nausicaa" by Earnest L. Major of Boston won the "Phila. Prize" by popular vote at the current annual exhibition of the Academy.

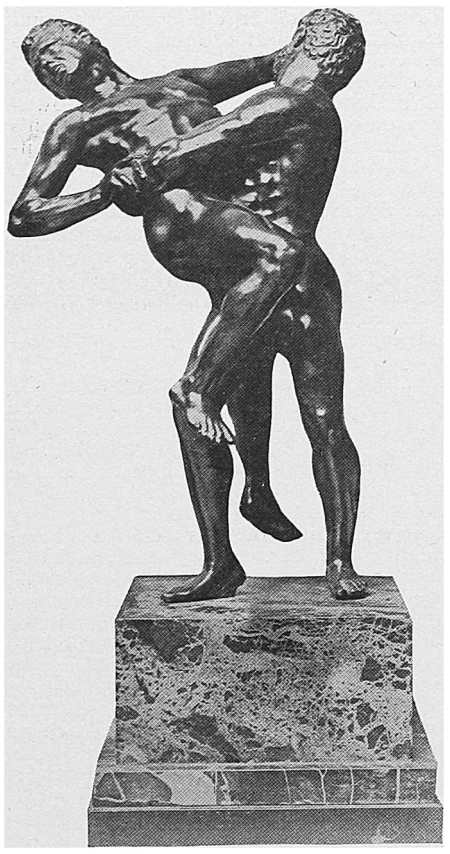
The destructive effects of modern warfare upon the beautiful architecture at Rheims, Ypres, Malines and Soissons was strikingly illustrated in a lecture upon the subject given March 10 at the University Museum by Mr. Joseph M. Rogers, of the editorial staff of "The Inquirer."

Eugene Castello.

NEW ORLEANS.

The local art loving public is enjoying an exhibition of paintings of merit and interest by Luis Graner the Spanish artist, now shown at the Delgado Museum. There are 33 canvases, a few painted in Colorado during the summer of 1916, but the exhibit is made up principally of subjects conceived and executed in this city during the winter of 1916-17. The atmosphere and environments of New Orleans approach so nearly those of the artist's native country that they have been an inspiration to the painter.

Clara MacChesney is painting two important composition pictures at her studio.



HERCULES AND ANTHEUS (Bronze)
Sold by Mr. Jacques Seligmann to Mr. Henry E. Huntington. (See Page 1.)

WASHINGTON.

There is a possibility of the National Museum's losing the Evans Collection of American paintings, through court proceedings, to be brought by the receivers of the bankrupt firm of Mills & Gibbs of which Mr. Evans was President. The receivers claim the pictures, as they were paid for by cheques drawn on that firm, and should the courts admit the claim other museums, also, must lose Mr. Evans' donations.

At the Arts Club there is now on exhibition of handicraft by Washington artists and a more varied and gayer show would be hard to find. It is gratifying to know that the local artists can produce so much along these lines and work of a high decorative order has been contributed by some of the strongest painters.

The National Association of Portrait Painters is holding its annual exhibition in the special exhibition room of the Corcoran Gallery through March 30. The pictures were fully noticed in the ART NEWS when shown in N. Y.

Due to the energy of a young musician (John Monroe) the music hall of the Y. M. C. A. has been converted into an art gallery as well, Mr. Monroe having conceived the idea of asking local artists to loan paintings which at their pleasure are to be replaced by others in this way keeping, in a sense, a permanent exhibition.

C. C. C.

GRAND RAPIDS (MICH.)

An exhibition of oils by Gerrit A. Beneker of Provincetown, Mass., a pupil of Chas. W. Hawthorne, and who was born here, is now on in the Art Association Gallery. The artist, who paints figures, still lifes and landscapes, won a prize at the Scarab Club display in Detroit last December. He has held individual exhibitions this season in Boston, Cleveland and Columbus, O.

The Association is also holding exhibitions of Indian and Nature photographs by Grace Chandler Horn, one of handicraft by Michigan Indians, and has closed one of etchings and monotypes by Charles W. Dahlgreen.

ROCHESTER

An exhibition of works by Jane Peterson, Frank Townsend Hutchens, comprising 15 oils and four watercolors by Miss Peterson, and 26 oils by Mr. Hutchens was the chief attraction during February at the Memorial Museum. There were shown at the same time in the gallery, four examples of Rudolph Dirks, nine of Oscar Fehrer, two of Gus Mager, three of Hobart Nichols, nine of Carl Rungius and one of H. F. Nagel. In the gallery print room there have been on exhibition, 30 etchings by Frank Brangwyn and twenty by M. A. J. Bauer.

SAN FRANCISCO.

Mrs. Phoebe Hearst has loaned her notable collection of Gobelin tapestries to the Palace of Fine Arts. There are five tapestries in the series, woven during the first half of the XVII century. They were presented by Louis XIII to Cardinal Barberini, and are said to be valued at a quarter of a million.

Works by Mories and Lichtenstein.

Two artists, new to this country, a Scotchman, Fred. G. Mories and a Russian, Isaac Lichtenstein, are holding a joint exhibition of their work at the Berlin Photographic Co.'s Gallery, No. 305 Madison Ave., through Mar. 30 inclusive.

Mr. Mories shows some 25 pastels of N. Y. and suburban views, three portraits of himself, his wife and Miss Dorothy Brown, daughter of Walter Brown, author of "Everywoman," and five drawings, two heads and three landscapes. The artist works best in pastel, and gets good atmospheric and delightful color effects. He has a keen eye for the picturesque. His vistas of the lower Hudson are especially good. Of his oils, his self-portrait is the best and is full of character.

The works of Mr. Lichtenstein are a sharp contrast to those of Mr. Mories. They are all scenes in Palestine. He paints with equal facility in oil and and watercolor and is evidently greatly influenced by "Modernist" ideas. A vista of Jerusalem and its environs is perhaps the most successful work shown. "An Arabian Village," is also good, and of his figure works the head of a Bedouin and another of an Arabian girl, stand out from their fellows. The artist was a pupil of Maurice Sterne in Paris, and may be ranked as an original and strong painter.

Pictures at Ferargils.

Recent oils and watercolors by Philip Von Saltza, of Squadron A, form an interesting exhibiton now on at the Ferargil Gallery, 24 East Forty-ninth Street, to continue for two weeks. Mr. Von Saltza has just returned from service on the Mexican border, and while there made sketches for the pictures in the present display.

EXHIBITIONS NOW ON.

(Continued from Page 3.)

Haley Lever at Daniel's.

Haley Lever's display of some sixteen recent canvases at the Daniel Galleries, 2 W. 47 St., through Mar. 28, is inspiring in its joyous color, and the individual charm it exhales. Good painter as was the artist when he arrived in this country from Australia a few years ago, his work has steadily advanced, until now, as the present display proves, he has secured a distinct position.

The man is well grounded in his craft, and is a natural colorist. His work has never been better exemplified than in the present show. "River Exe, Devonshire," is a remarkable design, with lines severe and gradations of color distinctly defined, but the lines, however harsh they may appear, are rhythmic and reveal a distinct purpose. "Yachting, Gloucester," high in key and joyous in color, is typically good. "The Beach," a beautiful summer scene, scintillates with life and movement. "Rocky Neck, Gloucester," is another good work, ably executed, "Old House and Garden," sunny and full of air, is not only an appealing subject, but is sympathetically portrayed.

A Painter of the Tropics.

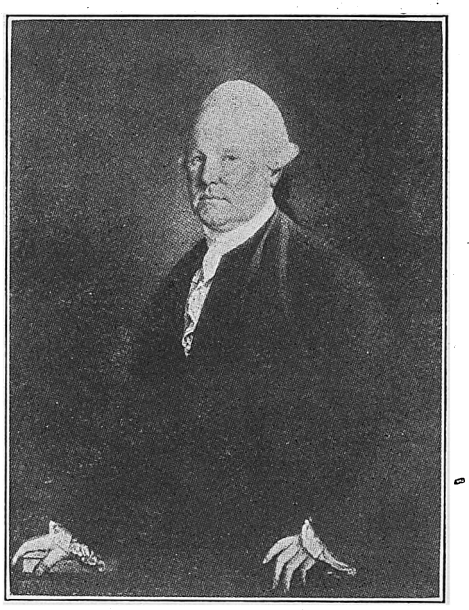
It is seldom that an artist can so well absorb and translate to canvas the brilliant atmosphere, color and sunlight of the Tropics as has Samys Mutzner, who is showing 20 oils, and 4 drawings of Porto Rico and its people at the Ralston Galleries, No. 567 Fifth Ave., through March 24.

The painter renders with skill, but above all, with rare sympathy, the quaint old Spanish architecture, the hot sunlight, the velvety moonlight and the brilliant colors of southern walls and foliage, with a sympathy and truthfulness that irresistably appeal, not only to those who know their tropics, but even to the untraveled, and especially these bleak March days.

Mr. Mutzner is happier in his drawing of buildings and courtyards than in that of his figures, some of which are marred by faulty proportion and careless draughtsmanship—although the two small standing figures of negro women, and the charming "On San Juan Wall," are correct in drawing and fine. Of the larger works, especially good are "The Church of Aibonito," "Casa Blana from the Portalezza" (the best of all) and "Old San Juan," lovely in light and color.



MRS. ALEXANDER SHEARER
and Daughter



DR. ALEXANDER SHEARER
of Limerick, Ireland

J. S. Copley
Sold by Ehrich Galleries to Mr. HerbertL. Pratt.

Art in New Rochelle.

Miss Alta West Salisbury and Harman Lambden are holding a joint exhibition of oils in the gallery of the New Rochelle Public Library, through Mar. 31. Miss Salisbury shows 58 examples and Mr. Lambden, 17. The work of Miss Salisbury is characterized by sentiment and feeling for nature. She is a capable painter. Mr. Lambden is a stronger painter than his associate but lacks something of her refinement of touch and feeling. The display is creditable to both artists.

Chase Exhibit for St. Louis.

An exhibition of paintings by the late William M. Chase may take place next November in St. Louis. Plans for the exhibition are now under consideration by R. A. Holland, director of the City Art Museum, and an effort will be made to forward the collection of Chase's pictures now at the Metropolitan Museum to St. Louis. In addition, the artist's brother, George W. Chase, a resident of St. Louis, has offered to display a group of Chase's early paintings, which he possesses, and others owned by his sister, Mrs. A. S. Essler.

Wm. and Mary Zorach, chief apostles of "Modernism" in painting, are giving an exhibition of recent work at 123 W. 10 St. "Modernism" is the keynote of the work shown and to all its disciples the exhibition will strongly appeal.

The coloring in much of the work is decidedly so, and anything approaching truthful representation of form or color is eschewed.

Baroness Astrid Hermelin, of Stockholm, Sweden, is at the McAlpin, painting miniatures of children. As Mme. Carola, she exhibited twenty miniatures in the International Art Union exhibit in Paris in 1913

Miniatures on View.

Gustav Brock, a Swedish portraitist, who spent last summer at Narragansett Pier and Newport, R. I., is represented in the Scandinavian Art Shop, 728 Madison Ave., by three miniatures, which received a silver medal at the Panama-Pacific Exposition.

The three portraits are of the Queen of Denmark, Mrs. Asp, of Copenhagen, and Mrs. Magruder, of the American Legation at Copenhagen. They are notable for their delicacy of color, and refinement.

"Futurist" Art at Modern Gallery.

An exhibition of the latest paintings by Patrick Henry Bruce is now on at the Modern Gallery, 500 Fifth Avenue, to March 28, and will doubtless be of absorbing interest to the initiated, albeit somewhat difficult of comprehension to those who are not followers and students of the "futurist" cult.

Six pictures were sold at the recent exhibition of the Society of Woman Painters and Sculptors. Among them were Emma Lambert Cooper's "San Juan," Susan Ketcham's "On the Maine Coast" and works by Susan Watkins, Felicia Howell, J. M. Stone and Elizabeth S. Watrous.

MR. PRATT BUYS TWO COPLEYS.

Mr. Herbert L. Pratt, of New York, and Glen Cove, Long Island, has just added to his important collection of early Americans, two examples of the art of John Singleton Copley.

The two portraits, reproduced in this issue, purchased by Mr. Pratt are a three-quarter standing presentment of Dr. Alexander Shearer, and a half-length seated one of Mrs. Alexander Shearer and daughter, the latter afterwards, Lady Warren. The portraits are of historical interest, as Dr. Shearer assisted Copley in his art studies, and are superior examples of the artist's early and English period.

Both portraits were recently shown at the Ehrich Galleries, from whom Mr. Pratt secured them, with examples of Gilbert Stuart, and Rembrandt Peale, where they attracted much attention from connoisseurs of early American art.

Mr. Pratt is already the possessor of a number of interesting early Americans of the Revolution and secured last year, through the Macbeth Galleries, Gilbert Stuart's portrait of Col. William Stephens-Smith, a son-in-law of John Quincy Adams, and which is now on exhibition in the Brooklyn Museum.

Paintings and Sculptures at Loeser's.

The exhibition of paintings and sculptures, organized by the Frederick Loeser Co., is a new departure, in so far that it aims at remedying a condition that unfortunately has prevailed hitherto, viz., the inadequate representation in Brooklyn of the best work in recent American art. The present display which is on through March 24, has had the co-operation of leading American artists, with an advisory board formed by A. T. Van Laer, H. Bolton Jones, C. C. Curran, and Ulric Ellerhausen.

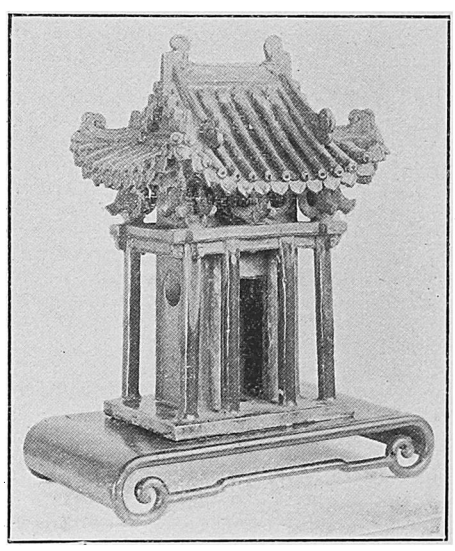
The 102 oils shown at Loeser's are excellent examples of the latest work of well established artists, and of the younger generation. Colin Campbell Cooper is represented by "Half Dome—Yosemite Valley," a picture worthy of his reputation. "A Squally Day on the Coast", by Geo. H. Smillie, is a fine example of this veteran painter's art. John Ward Dunsmore shows an important picture. Cullen Yates has a charming "Autumn" landscape. "Snowstorm in the City" is Guy C. Wiggins' sole contribution. Luis F. Mora's "Las Manolas" is thoroughly Spanish; E. Lampert Cooper has a "Street Corner—Udaipur, India." Gustave Cimiotti's "Summer" has his usual fine color effects. "The Haunt of the Kingfisher", by Frank de Haven is a good example. Emile A. Gruppe has a charming Wood Nude, "The Nymph along the Creek."

A "Landscape", by George M. Bruestle, deserves especial mention for its color and composition. Among the number of admirable oils in the exhibit, a place of honor must be given to A. T. Van Laer's contributions, "The Side Hill", and "Winter near Litchfield, Conn.", both admirable examples of his brush.

Miss Jay's Garden Models.

As an illustration of the methods of overcoming the difficulties presented in the "lie of the land" the models of landscape architecture by Miss Mary R. Jay—shown at 101 Park Ave.—are worthy of careful inspection.

The exhibition of a dozen models—some of gardens already completed—give one a vivid idea of the true aspect of the real garden.



EARLY CHINESE POTTERY SHRINE.

The Yuan Dynasty pottery shrine reproduced above, in brilliant turquoise blue and yellow enamel, represents a temple for ancestral worship as found on islets in the streams of Central China. Height, including wooden base, 24 in.; weight 50 lbs. Purchased Nov., 1915, by Mr. Chas. M. Berthel at Nanchangfu, Kiangsi Province, Central China, and imported in June, 1916. Now at C. Berthel & Co.'s, 298 Fifth Ave., and included in the auction sale now being held there to Mar. 26.

ART AND BOOK SALES, PAST AND TO COME

David T. Watson's Picture Sale.

The American Art Association will sell next month, by direction of Mr. John M. Freeman, executor, the collection of paintings formed by his partner, the late David T. Watson, for many years a lawyer of prominence in Pittsburgh, and who died several months ago. Mr. Watson provided in his will that his collection should be sold and the proceeds devoted to a fund to be used for the establishment and maintenance of an institution for crippled children in the old Watson homestead on Sewickley Heights, near Pittsburgh.

The pictures were recently on loan exhibition at the Carnegie Institute. The majority of the paintings were procured by the late owner either from Messre. Knoedler & Company, of this city, or from the French Galleries, Messre. Wallis & Sons, London.

Included in the collection are five examples of Corot, "Le Soir" "La Mare" "Environ d'Etretat" "Le Bac" and "Environs d'Arleux." Rousseau is represented by an important work entitled "The Winding Road." Diaz by "The Sultana" and two other genre subjects, Daubigny by "The Sea Shore," Jules Dupre by "Sunset in the Forest," Jacque by "Outskirts of Fontainbleau" and "Interior of Sheep Fold," and Troyon by "Going to Market," "Farm Yard, Brittany" from the Meldrum Collection, Glasgow; and "Pastoral Landscape."

Contemporary French painters are represented as follows: Decamps by "The Frightened Children", Monet by "Eglise de Verangeville," Henner by "A Profile Head," Gerome by "Majesty and Impudence," Guillaume by "The Sleeping Child," Jules Breton by "The Return from Labor," Rosa Bonheur by "A Summer Day," Courbet by "A Shady Glen," De Neuville by "A Grenadier," Schreyer by "Dawn," Ziem by "Grand Canal, Venice," and Vibert by his "Annunciation Feast."

The early English and old masters in the collection include the beautiful portrait of "Contessa Lercari" by Van Dyck, a "Madonna and Child" "The Beggar Boy" and "Triumph of Religion" (the latter from the collection of Sir Charles Turner,) a Romney "Lady Hamilton," Reynold's "Lady Juliana Penn" and "The Shepherd,' Vigée Le Brun's "Girl in Large Hat," Gainsborough's "Portrait of Tobias Frere,". and "The Countess of Harborough," Old Crome by "The Mill Pond" and "Mill on the Yare" and George Morland by "Wood Gatherers" and "Wood Gatherers in Winter."

An illustrated catalog will be issued. The sale promises to be one of the most important events of the current season.

Sale of Rare Books and Manuscripts.

In interest and variety the sale of rare books and autographs at the Anderson Galleries on Monday and Tuesday afternoons and evenings and Wednesday evening next will be one of the important events of the season. Miss M. I. Meacham, of New York, has consigned from her collection some books illustrated by Kate Greenaway, Howard Pyle, Randolph Caldecott, Walter Crane and others, but the larger part of the consignment come from widely scattered estates and owners. Several XV and XVI century Mss. are well executed with the usual illumination.

Among the modern Mss. are ten autograph poems by George Meredith, an unpublished Poe Ms., four original Mss. by Henry James, and several by Mrs. Browning and Eugene Field. Probably the most valuable Ms. is that of Mark Twain's "Following the Equator," which is not only offered complete, but 58 pages of Ms., originally intended for the work will be sold with it.

Sale of Ancient Ecuadorian Art.

Among the followers of Pizarro when he conquered Ecuador were five members of the Alvarado family, of whom the most famous was Don Pedro. To him Lorenzo de Aldana, one of Pizarro's generals, presented his coat of mail. This marked the beginning of the famous Alvarado collection, illustrating the ancient art of Ecuador. From that time to this, a period of nearly 400 years, the Alvarado family, decendants of Don Pedro, have neglected no opportunity to acquire rare and beautiful objects of Ecuadorian art. The collection, now on exhibition at the Anderson Galleries, will be sold there on Wednesday and Saturday afternoons next, inclusive. The collection has been visited by representatives of the leading museums in the Eastern states, and undoubtedly many of the pieces of pre-Inca and Inca pottery and of sculptures from the old churches will find permanent homes in public collections. Aside from the coat of mail and the shrunken head of a warrior which have interested the scientists greatly, one of the most attractive objects in the collection is the Ming jar in which the first wheat was carried to Ecuador.

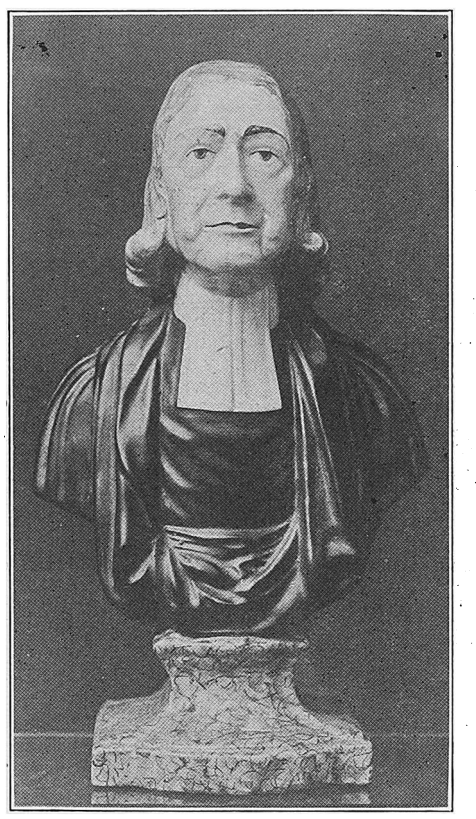
Fine Old English Pottery Sale.

The collection of some 579 old English and American potteries, formed during the past thirty-five years by the well known veteran American marine painter J. G. Tyler, and which is to be sold at the American Art Galleries, where it is now on exhibition, Monday and Tuesday afternoons next, contains so many rare and unique specimens of old Bow, Chelsea, Worcester and Staffordshire ware, as well as some 40 pieces of the American old Bennington—that the sale should attract all lovers of these early wares.

The reproductions in this issue of the first portrait Toby—a caricature of King George II, who was so unpopular with the English potters of the period (the hat of which can be removed) and the bust of John Wesley in mottled ware, by Enoch Wood, the most famous of his works—will give some idea of the rarities in the collection. The Bennington Lion, in tortoiseshell ware, first made in imitation of the English model, but which was far better than its English prototype, also in the collection, represents a ware that the Japanese are now "faking."

J. C. Young Inscribed Book Sale.

Inscribed books by famous American, English and French authors represented in the library of inscribed books formed by



JOHN WESLEY
Enoch Wood
In J. G. Tyler Sale

James Carleton Young of Minneapolis, were sold at the first session of the sale of part IV, Monday aft., in the Anderson Galleries, for a total of $1,872.90.

Many of the volumes offered were first editions with autographs of the authors.

"The Romance of an Old Fool," by Roswell Field, a first edition, was purchased by J. Hall for $35, and the dramatic works of J. Echegaray, Madrid—1883-1889, went to G. A. Baker for $32.50. Other sales were "The Prince and the Pauper" (first edition), by Samuel M. Clemens, to C. Hayward for $32; "L'Anneau d'Amethyste," by Anatole France, a first edition to the Brick Row Print Shop for $29, and "La Vie Litteraire," by Anatole France to the same buyer for $27.

At the second session Monday night 270 lots brought a total of $2,288.55, making $4,161.45 for the two sessions. "Stories from American Histories," by Joel Chandler Harris, a first edition, was purchased by J. F. Drake for $50, the highest price of the sale. "Aspasie, Cleopatre, and Theodora," by Henry Houssaye, with autograph of the author went to E. F. Bonaventure for $47.50.

First editions of inscribed books by Emile Zola, Jules Verne, Edmond Rostand, and other eminent authors were dispersed at the third and concluding session, Tuesday aft'n, for a total of $2,162.65, making a total for the three sessions of $6,324.10.

A total of $29,658.80 has been realized for the four parts of the Young library sale to date.

"New Poems," by Francis Thompson, signed by the author and with verse in his autograph brought $48, the top price, from the G. A. Baker Co. "Delicacies," by Paul Verlaine, one of 55 copies, went to J. F. Drake for $42.50.

Sale of Japanese Prints.

Japanese color prints, numbering 250, including examples of Hiroshige and Hokusai from the collection of Kenkichi Hirakawa, of Tokyo, were dispersed at the first session of a sale, Monday eve. in the American Art Galleries, when a total of $3,536.50 was realized.

A Harunobu print of two girls freeing birds at the temple gate was purchased by Mr. Frederick May for $85, the top price of the sale. Another Harunobu print of a young woman standing also went to the same buyer for $52.50, and an upright by Hiroshige was secured by W. W. Seaman, agent, for $50. Miss Frances E. Osborne paid $60 for "Ono No Taki," by Hokusai.

At the second and final session Tuesday eve. a total of $12,400 was realized, making a grand total for the two days' ale of $15,-936.50. A Kakemono-ye, a portrait of young lady of position, in simple summer dress, by Toyonobu, brought $1,200, a record price for this print, and the highest price of the sale from W. Seaman, agent. Another kakemono, "The Monkey Bridge," by Hiroshige, said to the be the artist's best work, and a rarity, was secured by Mr. H. Stuart Michie for $570.

Fujimaya from Kanawaga, by Hokusia, and one of the noted prints of this series, went to Miss Frances E. Osborne for $350.



FIRST PORTRAIT TOBY—GEORGE II
In J. G. Tyler Sale

Other sales of interest were:

"Fujiyama," from "Yamashita Shiro-ame," Hokusai, H. Stuart Michie	$270
"Kakemono-Ye" (Shika-Sashinkyo series), Hokusai, W. W. Seaman, Agt	120
"Kakemono-Ye" (Shika-Shashinkyo series), Hokusai. H. Stuart Michie	135
"Kakemono-Ye" (Abe-no-Nakamaro, poet and statesman), Hokusai, W. W. Seaman, Agt.	100
"Kakemono-Ye" (Shika-Sashinkyo series—Toru-Daijin in full court costume), Hokusai, H. Stuart Michie	105
"Tamagawa Aki-No-Tsuki," autumn moon shining on Tama river, Hiroshige, C. H. Chandler	100
"Large print of an actor, with swords and fan," Shunyei. F. C. Chappell	85
"Hojiro Bird," Hiroshige. F. C. Chappell	70
Triptych, one of the noted sets (Kanaawa Hakkei), Hiroshige. W. W. Seaman, Agt	310
Upright print portrait on silver of the actor Ohtani Tokuji, Sharaku. Miss Frances E. Osborne	280
Upright print-portraits of the actors Segawa Tomisaburo and Nakamura Nanzo, Sharaku. Otto Bernet, Agt.	240
Portrait of Hanamurasaki, a beauty, by Yeishi. W. W. Seaman, Agt	210

Isaac Lawrence Picture Sale.

The second and final session of the sale of modern oils and watercolors from four private collections, including many pictures from that of Mrs. Isaac Lawrence, took place at Silo's Fifth Avenue Art Galleries, aft. of Mar. 9, when 122 numbers brought a total of $5.850, making a grand total of $8,368 for the two sessions.

The highest price of the afternoon was $750, paid by J. W. Victor for "Through the Field" by J. Z. Tromp. J. L. Gerome's "Watching its Prey", went to J. MacDonough for $700. James B. Townsend was the purchaser of I. Spiridon's "La Follette", for which he paid $460.

A landscape by R. A. Blakelock brought $300 from J. Curtis.

Combination Picture Sale.

(Continued from last week)

At the second and last session of the sale of modern paintings by American and Foreign artists, from the collection of the late Mr. Philip Van Volkenburgh and others, on March 9, in the American Art Galleries, 79 pictures were sold by Mr. Thomas E. Kirby for $34,030, making a total of $39,-447.50 for the two sessions.

For "Shepherd and Sheep—Holland," a watercolor by Mauve, Knoedler & Co. paid $6,200, the highest price of the sale. "A Russian Courier," by Schreyer, was secured by Otto Bernet, agent, for $4,000, the second highest figure of the evening. De Neuville's "French Cavalry Soldiers" which brought $6,000 in the Morgan sale, went to the Holland Art Galleries for $3,000.

"The Croquet Party," by Kaemmerer, which originally cost the late A. T. Stewart $4,000 and which was sold later in the Stewart sale for $2,400 to Judge Hilton, sold to Mr. A. P. Gardiner for $270. Other sales of $100 or over with titles of pictures, sizes, height and the width, names of buyers and prices obtained follow:

Michetti, F., "Gathering Flowers" (Panel), 7½x10½, W. G. Baker, Jr.	$120.00
Detaille, E., "The News," 8½x6¼, B. Thomas	300.00
Rouget, Georges, "Portrait of J. L. David," 9¾x7¾, E. F. Bonaventure	290.00
Bouguereau, Wm., "Blowing Bubbles" 10½x8¼, John Levy	350.00
Detaille, E., "A French Hussar" (Panel), (Panel), 10½x8½, H. Williams	575.00
Frere, E., "The Christmas Drum" (Panel), 10¾x8¾, V. E. Edwards	150.00
Gros, Baron Antoine, "Field Marshall of the Empire, 11x7¾, Miss M. Martin	150.00
Inness, George, "Landscape," 6x11, O. Bernet, Agt.	105.00
Kowalski, A. Wierak, "Hare Hunting" (Panel), 12½x14, B. Thomas	270.00
Mauve, Anton, "The Wood Gatherer," 12x16, M. Knoedler & Co.	1,700.00
Vollon, Antoine, "Quai De Bercy" (Panel), 8½x16, Chas. A. Platt	270.00
Rico, Martin, "View in Venice" (Panel), 7½x15¾, M. Knoedler & Co.	340.00
Zamacois, E., "Easy Labor," 15½x10, John N. Luff	180.00
Mauve Anton, "Shepherd and Flock" (watercolor), 11x18, Knoedler & Co.	1,200.00
Barbudo-Sanchez, Salvador, "The Marriage Contract" (Panel), 12x21, A. Deutsch	170.00
De La Pena, Diaz Narciso, "Wood Interior" (Panel), 17x12½, H. Williams	285.00
School of Mignard, "The Duchess De Maine" (Oval), 15½x12¾, D. Wilckes	180.00
School of Mignard, "The Duchess of Bourgogne" (Oval), 15½x12¾, D. Wilckes	180.00
Johnson, Eastman, "Nest Hunting" (Millboard), 15½x13, B. D. Edwards	150.00
Inness, George, "Geneva," 12¾x20½, O. Bernet, Agt.	525.00
Schenck, August, "Sheep," 11¾x19¾, J. G. Schmonsees	120.00
Anastasi, August, "Evening" (Panel), 11x21, B. Thomas	320.00
Hawkins, L. W., "Shepherdess," 19½x13½, Louis Beerman	200.00
Brown, J. G., "Pitching Pennies" (Panel), 16x20, H. Williams	550.00
Ochtman, Leonard, "Autumn Sunshine," 16x22, W. H. McDonald	130.00
Brown, J. G., "Puzzled," 24x17½, H. Williams	350.00
De Nouy, J., "The Sentinel," 21x13, B. Thomas	120.00
Boughton, George, "Sunday Service of Puritan Scouts," 18½x21½, B. Thomas	260.00
Breton, Jules, "At the Fountain," 21x16, B. D. Edwards	875.00
Dupre, Julien, "The Sheep and Cow Girl," 18½x21½', H. Lowenstein	150.00
Rico, Martin, "River Scene," 15x26½, H. Lowenstein	500.00
Van Marcke, Emile, "Cattle," 19x26, Miss R. H. Lorenz	1,500.00
McCord, George, "Autumn Landscape" (Watercolor), 17½x29½, W. G. Baker, Jr.	105.00
Waugh, Frederick, "Open Sea," 18½x30½, H. Williams	150.00
Irving, J. Baufain, "Cardinal Wolsey and Friends," 21x27, B. Thomas	1,525.00
De Neuville, Alphonse, "French Cavalry Soldiers," 24x20, Holland Art Galleries	3,000.00
Schreyer, Adolf, "A Russian Courier," 27x22½, O. Bernet, Agt.	4,000.00
Mauve, Anton, "Shepherd & Sheep; Holland," (Important Watercolor), 22x34, M. Knoedler & Co.	6,200.00
Thaulow, Frits, "Early Spring," 25x34, Mrs. G. B. Crooke	825.00
Hawthorne, Charles, "Girl in Pink," 30x22, W. G. Block	200.00
Waugh, Frederick, "Heavy Surf," 25x30, M. Knoedler & Co.	180.00
Lawson, Ernest, "High Bridge in Winter," 25x30, Chas. Daniel	150.00
Lawson, Ernest, "Autumn Landscape," 25x30, R. A. Gushee	150.00
Stettin, Carl V., "The Image Vender," 28½x36, O. Bernet, Agt.	190.00
Hunten, Emil, "Battle Episode," 23½x33, Frederick D. Migee	105.00
Hoeber, Arthur, "Meadow Brook," 30x25, John C. Payne	100.00
Jacque, Charles, "In Fontainebleau Forest," 29x39½, V. E. Edwards	2,000.00
Blashfield, Edwin, "A Roman Wedding Procession," 21x41½, B. Thomas	140.00
Martin, Homer D., "Autumn Landscape," 24x40, M. Knoedler & Co.	160.00
Hart, James, "Midsummer," 33x45, H. Williams	250.00
Villegas, Jose, "Calling the Hour," 51x31, G. Towne	150.00
Kaemmerer, Frederik, "The Croquet Party," 43x79, A. P. Gardiner	270.00
Total	$34,030.00
Total for two days' sale	$39,447.50

The A. W. Drake Sale.

The sale of the A. W. Drake collection of antiques was concluded on March 9 at the American Art Galleries, when more than 150 lots brought a total of $5,068.

Ror the five day's sale a total of $23,-091.50 was realized.

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G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through Mar.

American Fine Arts Society Galleries, 215 W. 57 St.—National Academy of Design, Annual Spring Exhib'n and 18th Annual Exhib'n American Society of Miniature Painters, to Apr. 23.

Arden Galleries, 599 Fifth Ave.—Paintings by Cézanne, to Mar. 24.

Ardsley Studios, 110 Columbia Heights, Brooklyn—Works by Daumier, Marsden Hartley and Morton L. Schamberg, through March.

Arlington Galleries, 74 Madison Ave.—Pictures by the Sea, by Clifford W. Ashley; Landscapes by Louis W. Richardson, Mar. 19-31.

Art Alliance of America, 45 E. 42 St.—Commercial Art, Posters and Illustrations, Mar. 19—Apr. 16.

Berlin Photo C., 305 Madison Ave.—Pastel Drawings of New York, by Fred. F. G. Mories; Pictures of Palestine, by Isaac Lichtenstein, to Mar. 31.

M. Robert Boss Galleries, 3 W. 47 St.—Recent Paintings by Malcolm Fraser, through Mar. 31.

Braun et Cie Galleries, 13 W. 46 St.—Paintings and Etchings by Mas Olle of Sweden, through Mar. 24.

Brooklyn Museum—Early American Art, through Mar. 26.

Catherine Lorillard Wolfe Art Club, 802 Broadway (10 St.)—Annual exhibition, through Mar.

Cosmopolitan Club, 133 E. 40 St.—Works by Arthur Crisp, Mar. 18—Apr. 6.

Daniel Gallery, 2 W. 47 St.—Paintings by Haley Lever, to Mar. 27.

Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Alfred Sisley, Mar. 24—Apr. 7.

Ehrich Galleries, 707 Fifth Ave.—Old Masters.

Ferargil Gallery, 24 E. 49 St.—Recent Oils and Water-colors by Philip von Saltza, to Mar. 29.

Folsom Galleries, 396 Fifth Ave.—Works by Alice Worthington Ball, Mar. 20—Apr. 3.

Gorham Galleries, Fifth Ave. and 36 St.—Sculptures by Mario Korbel, to Mar. 27.

Goupil Galleries, 58 W. 45 St.—Works by Leon Dabo, to Mar. 31.

Kennedy & Co., 613 Fifth Ave.—Naval Prints.

Keppel & Co., E. 39 St.—Etchings of the Far West, by Edward Borein, Mar. 23—Apr. 14.

Knoedler & Co., 556 Fifth Ave.—Important Exhib'n of contemporary American Paintings, to Mar. 23.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.

Little Gallery, 15 E. 40 St.—N. Y. Society of Ceramic Art Exhibit, Mar. 19-31.

Macbeth Galleries—Paintings by Richard E. Miller, Chauncey F. Ryder and Charles H. Davis, to Mar. 20. Oils by Arthur Crisp, Florence W. Gotthold and Martha Walter, to Mar. 26.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Recent paintings by Martin Borgord, to Mar. 23. Paintings, Lithographs, Drawings and Etchings, by George Bellows, to Mar. 24; Recent Paintings by Fred. J. Waugh, Mar. 24.

Modern Gallery, 500 Fifth Ave.—Latest Paintings of Patrick Henry Bruce, to Mar. 28.

Montross Galleries, 550 Fifth Ave.—Annual Exhib'n of the Ten Americans, to Mar. 27.

Museum of French Art, 599 Fifth Ave.—War Pictures, by Duvent.

National Arts Club, 119 E. 19 St.—Etchings, under the auspices of the American Institute of Graphic Art, to Mar. 23.

New York Public Library—Print Galleries, Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.

N. Y. School of Applied Design for Women, 160-162 Lexington Ave.—Etchings by Ernest G. Haskell, Mar. 21, through Mar. 31.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Severini.

Pratt Institute Gallery, Brooklyn—Paintings and Drawings by Gifford Beal, to Mar. 24.

Print Gallery, 707 Fifth Ave.—A group of American Etchers; several Plates by Louis Orr, Mar. 20—Apr. 1.

Ralston Galleries, 567 Fifth Ave.—Recent Paintings of Porto Rico by Samya Mutzner, to Mar. 24.

Reinhardt Galleries, 565 Fifth Ave.—Portraits of well-known Americans, by C. Bennett Linder, to Mar. 31.

Satinover Galleries, 3 W. 56 St.—Old Masters.

Scott and Fowles, 590 Fifth Ave.—Sculptures by Elie Nadelman.

Scandinavian Art Shop, 728 Madison Ave.—Miniatures by Gustav Brock.

Whitney Studio, 8 W. 8 St.—Retrospective art from Mar. 20.

Woman's University Club, 106 E. 52 St.—Paintings of Gardens by Mary Helen Carlisle, Medallions by Alice Dougherty Goodrich, Sculpture by Helen Sahler, to Apr. 14.

Yamanaka Galleries, 254 Fifth Ave.—Paintings, drawings and photos, by young Japanese artists, to Mar. 24.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Collec'n of early English Porcelains and Pottery. To be sold by direction of Mr. James C. Tyler, aft'ns Mar. 19-20 incl. Exhib'n to date of sale. The completed oils left by the late Henry Ward Ranger, N. A., and his collec'n of works by some of his contemporaries. To be sold, eve'gs, Mar. 29-30. Exhib'n Mar. 24 to dates of sale.

Very important collec'n of antique Persian, Mesopotamian and Rakka lustre Faience; rare Greek, Roman, Phoenician, Egyptian and mosaic glass, dating from the 1st century B. C., to the XVII century A. D. Persian and Indo-Persian miniatures, by the most noted artists of the 14, 15 and 16 centuries, and a number of fine antique Koula and Ghiordes prayer rugs. To be sold, by direction of the antiquarians, Emile Tabbagh and Co., aft'ns, Mar. 30 and 31. Exhib'n, Mar. 24 to dates of sale.

Anderson Galleries, Madison Ave. at 40 St.—Rare Books and original manuscripts from the library of Miss M. I. Meacham of New York and from other collections, now on exhib'n to sale aft'ns and eve'gs of Mar. 19 and 20 and eve'g Mar. 21, including XV century manuscripts of incunabula, presentation copies, and original portraits of Napoleon. Alvarado collec'n illustrating the ancient art of Ecuador; gathered by the Alvarado family during more than three centuries. Now on exhib'n to sale aft'ns of Mar. 21-24 inclusive.

COLES PICTURE SALE.

(Concluded from last week)

The third and final session of old and modern paintings from the collections of Mrs. Elizabeth Coles, Dr. Russell W. Moore, Mrs. Harriett Fay Potts, George W. Stetson, the estate of Joseph F. Daly, and the estate of Henry B. Peters, of Milford, Conn., and others, was held at the Anderson Galleries, Mar. 9. The total for the night was $21,719.50. The total for the entire sale was $28,139.

There was spirited bidding through the last session as several fine examples of American and European schools were offered.

A replica of his Channing portrait of George Washington, by Gilbert Stuart, sold to Mr. C. Harris for $3,100. To M. Knoedler & Co. went a portrait of George Coles, by Thomas Sully, and Rosa Bonheur's "Deer in the Forest" went to a private buyer, through an agent, for $2,750.

The MacDonough Galleries were the purchasers of several good examples among them "The Young Cavalier" by Roybet. "The Moorish Minstrel," by E. Richter, Samuel B. F. Morse's "Portrait of a Man," "Springtime," by Defaux and "Landscape Chateau," by Detti. The Knoedlers bought "Summer," by Jules Dupre, for $750, and to Clapp and Graham went a fine Diaz for $1,600.

The following is a list of the pictures sold at the third session, Mar. 9, with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices, when $100 or over:

Huntington, Daniel, "Portrait of Mrs. Elizabeth U. Coles," 55x38, H. A. Coster	$120.00
De Bock, Theophile, "The Wooded Pool," 15½x9⅞, John Levy	150.00
Brissot, Felix, "Sheep at Eventide," 25¾x36, MacDonough Galleries	130.00
Chelmonski, Jozef, "Wedding Dance," 28x51, J. Parker	310.00
Blashfield, Edwin H., "Pandora's Box," 48x29, R. J. Wilson	170.00
Hohenberg, R., "Motherly Happiness," 49x35½, A. Stonestreet	75.00
Morse, Samuel B., "Portrait of a Man" (Panel), 30x24½, MacDonough Galleries.	250.00
Stuart, Chas. Gilbert, "George Washington" (Panel), 27x21, C. Harris	3,100.00
Van Der Velde, "The Storm," 25x30 R. A. Gaston	260.00
Sully, Thomas, "Portrait of George Coles," 30x25, M. Knoedler & Co	950.00
Victoors, Jan, "Landscape with Market Cart," 31x40½, J. Parker	235.00
Van Ravesteyn, Jan, "Portrait of a Burgomaster" (Panel), 40½x30, J. Parker	385.00
Rosa, Salvator, "Italian Landscape," 25x37, G. F. Blandy	225.00
Morland, George, "A Kentish Shepherd," 21x17, R. Edesheimer	325.00
Morland, George, "Pigs," 17x21, H. H. Pierce	140.00
Becker, Carl, "Emperor Maximilian Receiving the Venetian Embassy," 61½x94, H. D. G. Rohlfs	600.00
Defaux, Alexaandre, "Springtime," 49½x78, MacDonough Galleries	210.00
Merle, Hugues, "The Spinner," 52x35, N. A. Kay	310.00
Desgoffe, Blaise, "Still Life," 39x32, MacDonough Galleries	200.00
Artz, David, "The First Step," 41x58½, C. L. Fliermans, Jr	180.00
De La Pena, Diaz, "The Forest of Fontaine-Bleau" (Panel), 13x17, R. A. Gaston	400.00
Robie, Jean Baptiste, "Flowers" (Panel), 25x	

(Continued on Page 9.)

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Harunobu	Hiroshigo	Hokusai	Buncho
Toyokuni	Choki	Yeishi	Yeisho

Many of these prints have passed through the hands of Mr. J. S. Happer, of London, and bear his certificate; others have the Wakai and Hayashi seals.
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Coles Picture Sale.

(Continued from Page 8.)

18½, MacDonough Galleries	350.00
Bonheur, Marie Rosa, "Deer in Forest; at Twilight," 25¾x32½, F. Conway	2,750.00
Detti, Cesare, "Landing at Chateau," 13¼x22, MacDonough Galleries	140.00
Roybet, F., "Young Cavalier," 24x19¼, MacDonough Galleries	405.00
Corot, "The Moat," 28½x24, John Levy	725.00
Diaz, "The Lovers," 28x22, G. Stonestreet.	135.00
Didier-Pouget, Wm., "Heather in Bloom," 36x29, R. A. Gaston	435.00
Trouillebert, Paul, "Summer," 21½x28½, H. Schultheis	150.00
Bogert, George, "Coming Storm," 18½x25¾, M. L. Cook	102.50
Inness, George, "On the Delaware," 26x36, R. A. Gaston	700.00
Murphy, J. Francis, "Near Stockbridge," 18x14, MacDonough Galleries	375.00
Blakelock, Ralph, "The Meeting" (Panel). 8x9½, C. Siegel	110.00
Murphy, J. Francis, "After the Storm, Delaware Diver," 16x24, John Levy	800.00
Dearth, Henry G., "A Hot Summer Evening," 20x30, H. Schultheis	100.00
Cabanel, A., "Queen Vashti Refuses to Come at the Command of King Ahasuerus," 51¾x38½, MacDonough Galleries	400.00
Diaz, "Forest of Fontainebleau," 18x14¼ Clapp & Graham	1,600.00
Meissonier, Jean, "Man Reading" (Panel), 9⅛x6⅜, G. H. Story	700.00
Dupre, Jules, "Summer," 6¼x11¾, M. Knoedler & Co	750.00
Fantin-Latour, Henri, "A Summer Dream," 21½x17⅞, C. L. Fliermans, Jr	225.00
Knaus, L., "Head of Young Girl" (Panel), 9¼x7, H. Schultheis	575.00
Total	$21,719.50
Total first and second sessions	6,419.50
Grand total	$28,139.00

Sale of Oriental Antiques.

An exhibition is now on at the Fifth Ave. Auction Rooms, No. 333-341 Fourth Ave., preparatory to a sale in the same galleries on Wednesday-Saturday afternoons next, March 22-24, inclusive, of a large assemblage of Chinese and other Oriental antiques, consigned by the well-known expert, Mr. Lio Pao, of Pekin, to Mr. Kano Oshima, of New York. The collections include superior specimens of Chien-Lung jades, agate, rock crystal and other hard stones, fine and unusual Cinnabar lacquers and Chinese potteries, bronzes and porcelains, and of especial interest, a large collection of early Chinese Buddhistic portraits from a Lama temple.

THE F. R. HALSEY PRINT SALE.

(First Session)

Noted portrait engravers of the 17th century were represented at the first session of the sale of part VII of the Frederic R. Halsey print collection, which took place Wednesday night in the Anderson Galleries.

For more than 170 prints sold a total of $6,314 was netted. The entire Halsey print sale to date has yielded a total of $355,208.

Albrecht Durer's engraving, "The Nativity," a superb impression with the Bull's Head water-mark, brought $2,050, the top price of the evening, and was purchased by M. Knoedler & Co. This figure is said to be a record one for this state of the engraving (Bartsch No. 2). It is described as a print of the greatest rarity, and in fine condition.

"St. Hubert," another Durer engraving, and an impression of rare beauty, was secured by A. H. Hahlo for $1,100. This print is described as an example of fine quality, and a strong impression on paper with the water mark "F" in a circle.

"Philippe De Champaigne," a line engraving by Gerard Edelinck, was purchased by M. Knoedler & Co. for $120, and "Jacques Benigne Bossuet," a line engraving after H. Rigaud, by Pierre Imbert Drevet, went to Max Williams for $100.

"Oliver Cromwell," line engraving by William Faithorne, was secured by J. Wilson for $425.

At the second session of the sale last night 158 prints brought the sum of $2,774.50, making a total for the two sessions of $5,822.50, and $357,491 realized from the Halsey sale to date. For "Henri De Lorraine, Comte D'Harcourt," called "le Cadet a la Perle," by Antoine Masson, after N. Mignard, T. J. Gannon paid $475, the highest figure of the sale.

J. Wilson purchased "The Return of the Prodigal," by Lucas Van Leyden for $425, and "Guillaume De Brisacier" ("The Gray-Haired Man") by Antoine Masson, after N. Mignard, went to R. Ederheimer for $210.

(The result of the final session of last night's sale will be given next week.)

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The Coles Art Sale.

Early Victorian panels, bronze figures and other art objects in the collection of the late Mrs. Elizabeth U. Coles, consigned by Dr. Russell W. Moore, were dispersed at the first session of the sale, Wed. aft., in the Anderson Galleries, when a total of $2,680.50 was realized. Many of the objects in the collection, including four rare Capo di Monte panels were formerly exhibited in the Metropolitan Museum.

A bronze figure of Jeanne d'Arc, by Chaput, was purchased by F. A. Lawlor for $107.50, the top figure of the sale. The same buyer also secured a bronze group, "Leda and the Swan," by A. Carrier for $77.50.

At the second session, Thursday aft., 165 lots were dispersed for $3,763. For an Empire chaise lounge, Mr. A. B. Merriam paid $125, the top price of the session. An oil of James II of England went to Mr. M. J. Baxter for $120. E. P. Bruce paid $100 for a Japanese temple cabinet.

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